AUGUST 7—11 50¢

PERFORMING ARTS

California's Theatre & Music Magazine

HOLLYWOOD BOWL • SUMMER FESTIVAL '84

THE WINNING SEASON

LOS ANGELES PHILHARMONIC

ERNEST FLEISCHMANN, GENERAL DIRECTOR





TO ALL THOSE WHO STRIVE FOR EXCELLENCE.

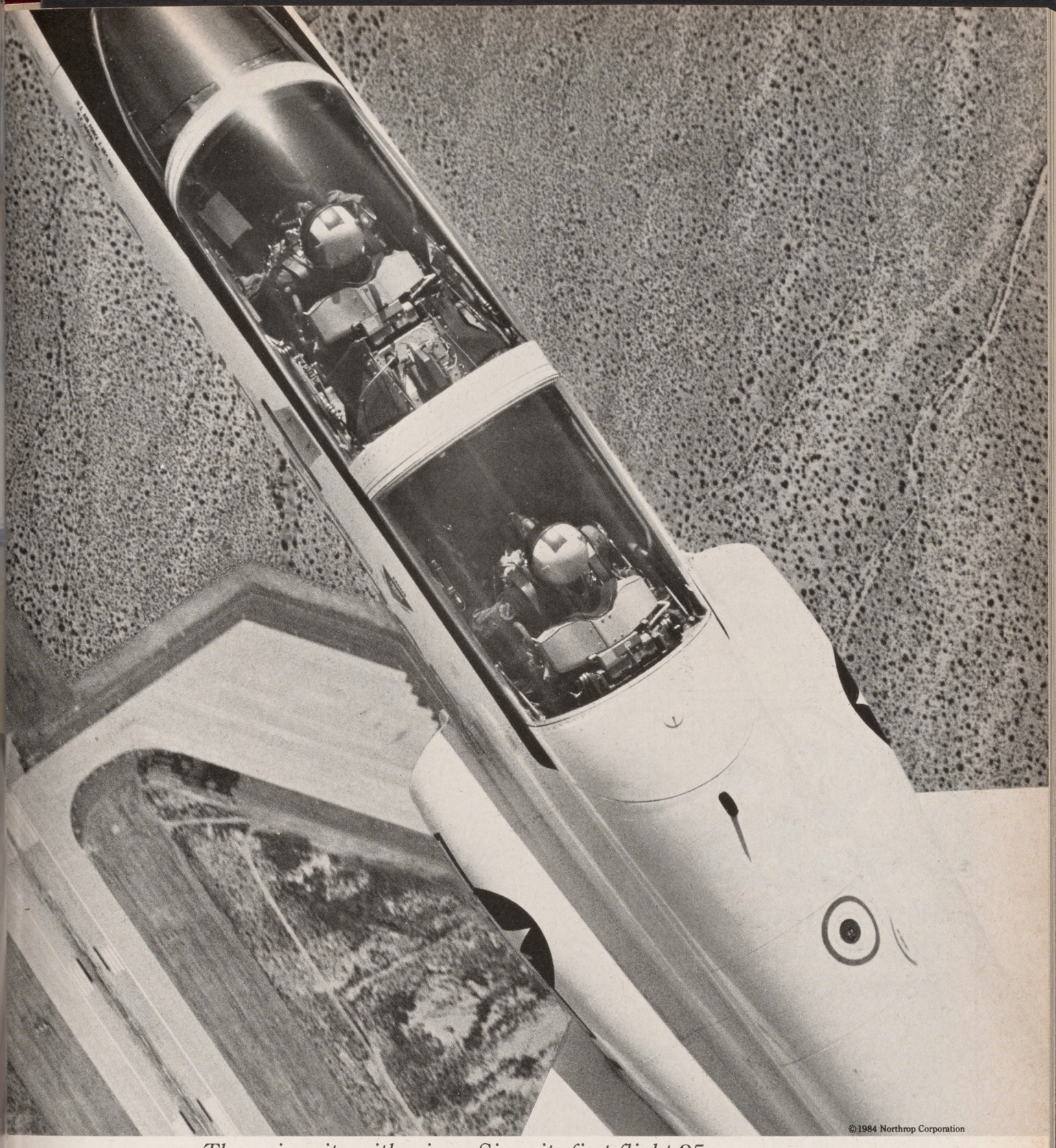
At Imperial Savings, we know that nothing worthwhile comes easy. Tomorrow's dreams only come true after lots of hard work today.

Stretching tired muscles. Practicing a difficult chord. Rehearsing a demanding role. Over and over again, until one day, the artists' achievements can be shared with us, the audience.

In appreciation of this effort, Imperial Savings wishes to extend our support to the performing arts throughout California.

Because true art enriches us all.

Imperial Savings
Association
Where Tomorrow Begins Today.™



The university with wings. Since its first flight 25 years ago, 52,000 pilots have earned their wings in Northrop's T-38 Talon supersonic trainer. Pilots for the U.S. Air Force, Navy, NATO, and other nations worldwide. With its remarkable safety record, the T-38 will continue training pilots into the next century.

Northrop Corporation, 1800 Century Park East, Los Angeles, California 90067 USA

NORTHROP

Making advanced technology work

"I'll meet you at the Polo Lounge for ~~drinks.~~"

supper. at midnight.

Beverly Hills' world-famous watering spot serving supper with piano accompaniment from 10:30 PM to 1 AM.

The Beverly Hills Hotel

On Sunset Boulevard
For reservations,
call Maitre d' Nino at 276-2251



We've captured the flavor of Rodeo Drive

You'll find casual elegance and a superb new continental dinner menu at the Cafe Rodeo. Join us for luncheon or Sunday brunch, too. Next to the Beverly Rodeo Hotel, just steps away from Gucci, Fred and Giorgio on the most fashionable street in Beverly Hills.
360 N. Rodeo Drive,
Reservations 273-0300.

MAX BARIL'S

Cafe Rodeo

PERFORMING ARTS

California's Theatre & Music Magazine — August, 1984 / Vol. 18, No. 8






CONTENTS

a conversation with tharon musser 6
by Beverly Gray

from "bring on the girls!" 14
by P.G. Wodehouse & Guy Bolton

n.y. report 22
— moma's back
by Dale Harris

the dining scene 30
— dining near olympic events
by Ingrid Wilmot

the program *following* 32

p.a. reviews 58
— musicbooks
by Robert Riley

viva vino 62
— al fresco reds
by Robert Goerner

hollywood bowl information 68

— Los Angeles Edition —

GILMAN KRAFT
President

IRWIN M. FRIES
Executive Vice-President & Advertising Director

A.J. LANDAU
Senior Vice-President

M.B. MERRYMAN
Vice-President

MICHEL PISANI
Vice-President

HERBERT GLASS
Editor-in-Chief

MARIAN JOHNSON
Managing Editor

KAREN WATTS
Art Director

PATRICIA MATTICK
Associate Editor

RHODA ROSEN
BETH PLISKIN
Administrative Assistants

DAVID BRONOW
LINDA SCHIMMEL
Account Executives

ELLEN MELTON
Advertising Coordinator

SUSAN BETH COHEN
Comptroller

DONNA ADAMS
Computer Manager

PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc. to serve musical and theatrical attractions in Los Angeles, San Francisco, San Diego and Houston. All rights reserved, © 1984 by Performing Arts Network, Inc. Reproduction from these magazines without written permission is prohibited. PERFORMING ARTS Los Angeles edition — 9025 Wilshire Blvd., Beverly Hills, CA 90211, telephone (213) 273-8161; PERFORMING ARTS, San Francisco edition — Opera Plaza, 601 Van Ness Avenue, Suite 2052, San Francisco, CA 94102, telephone (415) 673-3370; PERFORMING ARTS, San Diego edition — 3680 Fifth Avenue, San Diego, CA 92103, telephone (619) 297-6430; Houston edition — 2444 Times Blvd., Suite 230, Houston, TX 77005, telephone (713) 524-3883. PERFORMING ARTS is associated with Bravo magazine at the Denver Center for the Performing Arts, 1245 Champa Street, Denver, CO 80204, telephone (303) 893-4000. Regional Sales Offices: New York — Performing Arts Network, Inc., 310 Madison Avenue, Suite 1711, New York, NY 10017; Chicago — Warden, Kelley, Allen & Opfer, Inc., 2 North Riverside Plaza, Chicago, IL 60606; Detroit — Peter C. Kelly Associates, 725 Adams Rd., Birmingham, MI 48011; Hawaii — Advertising Space Representatives, 4801-E Kahala Ave., Honolulu, HI 96816.



From The Elegant Talents of David Hayes.

Beguiling, a suit to conquer the boardroom and dazzle on to those intimate evenings. Elegantly orchestrated in red silk: a skirt, a blouse, a bow, all soft, all splashed with bold black dots. Topping things off with something short and special, David Hayes lines his black silk jacket with matching print. Sizes 4 to 14, $600. In Designer Suit Collections.

Beverly Hills • Woodland Hills • La Jolla • Palm Springs • South Coast Plaza • Mission Valley Center.



a conversation with

THARON MUSSER

by BEVERLY GRAY

THARON Musser doesn't look much like a magician. With her sensible haircut, her shrewd green eyes, her hearty laugh, and a voice that hints at a country drawl, she could be someone you've known all your life. A neighbor, perhaps; a fondly remembered schoolmarm; your favorite aunt.

But this forthright, good-humored lady has worked her magic on scores of Broadway productions. As one of America's pre-eminent lighting designers, she has added enchantment to *Dreamgirls* and *A Chorus Line, Follies* and *Pacific Overtures.* Right now five of her shows are running in New York, not to mention American Ballet Theatre's new *Cinderella.* She has just done *The Genius* for L.A.'s Mark Taper Forum, where she serves as staff lighting designer, and is readying a *42nd Street* road company for an Australian tour. Pretty fair for a gal from the mountains of Virginia, whose introduction to theatre was the high school senior play.

At Berea College in Kentucky, where she studied theatre in a one-man department, Musser learned that "to go on stage is the most frightening thing in the world." Nor did she much like sewing on buttons and shopping for props. By the time she entered the Yale School of Fine Arts for an advanced degree ("from the ridiculous to the sublime," quips Musser), she had settled on lighting as her chosen field.

Yale meant the chance to catch Broadway-bound plays trying out in New Haven: "We saw virtually all the shows that came through in that era, absolutely convinced that we could do them better—little did we know!" It also meant the impoverished life of a grad student. A sympathetic professor found her odd jobs, her favorite being a stint at a hotel supplier's convention where she tended the steak booth ("I had steak for three days. That was the greatest!"). Both at Berea and Yale, Musser found help and encouragement, but she shrugs off the talk of mentors by citing a saying of Doris Humphrey's: "If you want a helping hand, look at the end of your arm."

Just what does a lighting designer do? Few people can answer that question with confidence. To use Musser's terms, lighting is the "most intangible, most ephemeral" of all theatre crafts—it is also the newest. In Shakespeare's open-air playhouse you knew it was night if they carried a torch onstage; later on, wicks in oil served as primitive light sources. Even a few decades ago those rare theatre people who saw "the sculptural possibilities of light" were stymied by the lack of a workable technology, and were forced to be content with achieving visibility for the actors. "Eyeball lighting," Musser calls it.

Particularly in this country, the designers who brought stage lighting into the twentieth century have been women. Musser got out of college at a time when Jean Rosenthal and Peggy Clark were busy transforming the field. She now says, tartly, "A big reason that women more or less pioneered the whole thing is that" (here she lowers her voice conspiratorially) "it didn't *pay* anything. And it's still sort of low man on the totem pole, until you get to where you can *command* the money. But it didn't pay anything in those days, to speak of. So that if a guy was trying to support a family—forget it!"

That was before television provided another source of income for somebody starting out. Musser herself hung around TV studios when she was young and broke, but decided "that I would go crazy. First of all, there was no color then. And in TV your first obligation is to satisfy a machine, which is the camera. I'm much more involved with satisfying the human eye . . . direct." Musser admits to being somewhat fanatical about seeing her world without outside interference. "I've *never* worn colored glasses, because I think it distorts what you're seeing. I don't carry a camera, *ever*, because I think it's a crutch. You need to remember atmospheres. They

There are only 10 people in the world who know how to make the Rolls-Royce grille.

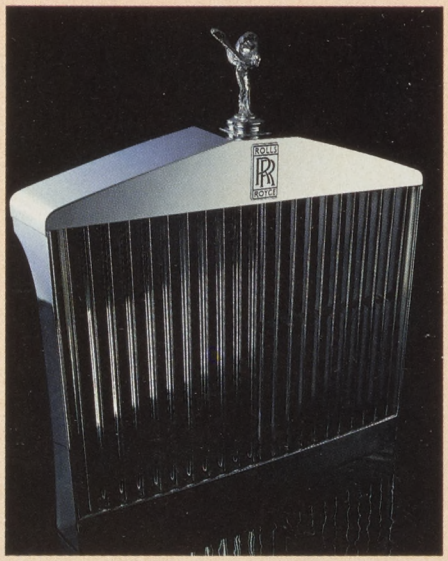
You don't know Dennis Jones. Pity. Because Dennis is one of the few men still walking on this earth who can, with good conscience, call themselves master craftsmen of the old school.

Dennis Jones is a man who uses his extraordinary skill to magically sculpt by hand a fair amount of cold steel into the sparkling silver grille of the finest motor car in the world.



The Rolls-Royce.

Dennis will slowly and carefully work on a Rolls-Royce grille for days. And in the end, in an unobtrusive corner inside the grille, where it may never be seen by another human being, he will put his initials. A sign of pride in his work.



A celebration of a job well-done.

Dennis Jones typifies the small band of rare craftsmen who practically hand build the Rolls-Royce.

This is why we can say without hesitation: While ordinary cars may come in and out of vogue, the Rolls-Royce lives forever.

It lives forever because there are craftsmen with the skills and dedication of a Dennis Jones working on every inch of every Rolls-Royce. Craftsmen who lovingly assemble the Rolls-Royce engine by hand.

The Rolls-Royce you acquire today combines the skill of these master craftsmen along with the most recent technological advances of this day.

In the end, the work of all these craftsmen will produce a motor car that Charles Stewart Rolls or Frederick Henry Royce would be proud to have bear their names.

A motor car to be driven into the next century by someone of great accomplishment who believes, "I give the world my best, I desire its best in return. I drive the Rolls-Royce."

ROLLS ROYCE



Rolls-Royce. Simply the best motor car in the world.

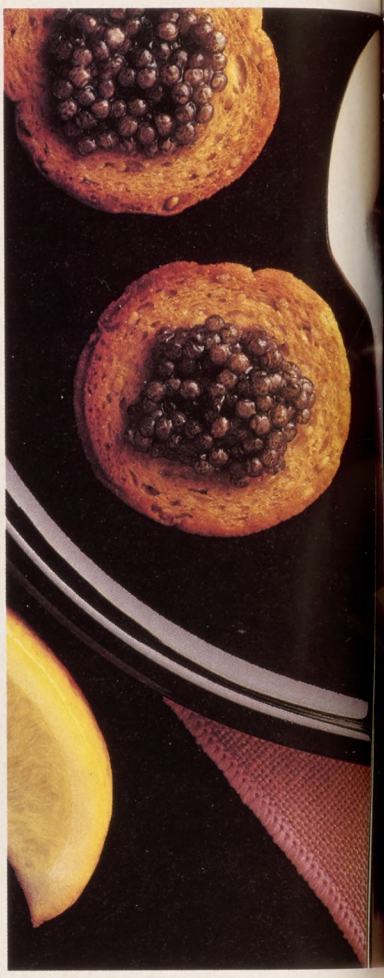
For information, contact your local authorized Rolls-Royce dealer or the Rolls-Royce Western Zone Office (805-499-4346). © Rolls-Royce Motors Inc. 1984. The names "Rolls-Royce," and "Silver Spur" and the mascot, badge, and radiator grille are registered trademarks, as are the Bentley name, mascot, and badge.



DESIGNER



DELIGHTFUL



DELECTABLE

Forty of the finest shops and restaurants, galle

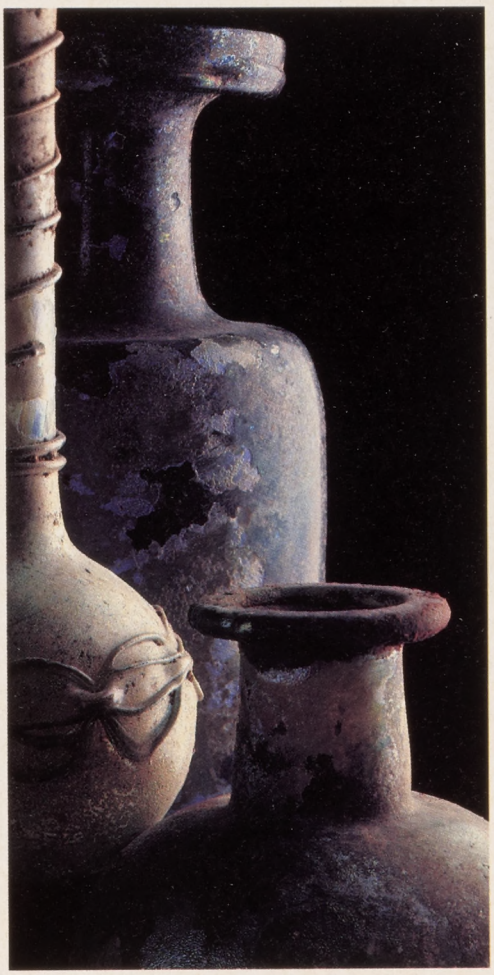
RODEO

THE BEST

Rodeo Drive



DAZZLING



DRAMATIC



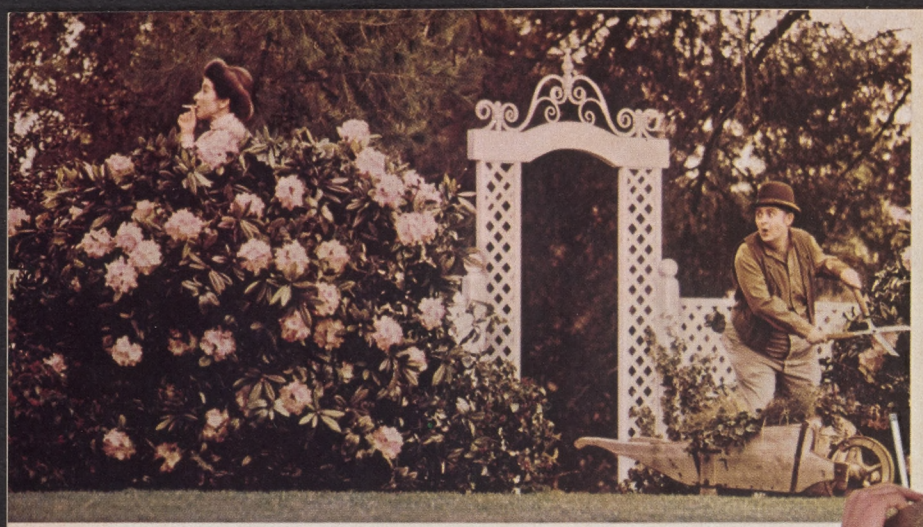
SIMPLY DIVINE

entertainment, places to walk, to talk. It's all here.

COLLECTION®

OF EVERYTHING

Beverly Hills



In 1902, Karen Gardner thought the garden provided the ideal place to sneak a cigarette.



Unfortunately, her idea was nipped in the bud.

VIRGINIA SLIMS



You've come a long way, baby.



© Philip Morris Inc. 1984

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Mar.'84.



Donna McKechnie in "A Chorus Line"

should be engrained in you."

Musser's own ability to remember atmospheres, and to re-create them on stage, has served her well since her Broadway debut show in 1956, the original production of *Long Day's Journey into Night*. Here, she used the fogs of Eugene O'Neill's native Connecticut to reinforce the sense of impending tragedy. Years later, she designed both Neil Simon's *Plaza Suite*, which took place at the Plaza Hotel in New York, and his *California Suite*, set at the Beverly Hills Hotel: "You could say in many ways basically the same play. Both comedies, et cetera. But the look needs to be quite different, as far as I'm concerned. California atmosphere is very different from New York atmosphere, in terms of the kind of light. Because the Pacific Ocean has a very different color from the Atlantic Ocean, and the smog is different from the pure dirt [a mischievous chuckle here] we have in New York." And so her design must take into account these fine distinctions: "It's not that people in the audience should notice it, but I insist that subconsciously it matters."

Another part of the lighting designer's job is to help the audience to focus, "to look where we want them to look." In a straight show the trick is to devise a cueing scheme so subtle that it does not distract, even when (as in the case of Neil Simon's *Brighton Beach Memoirs*) the actors move upstairs and downstairs, indoors and out. With musicals Musser works to gear her lights to the dynamics of the music: "You are going for that applause at the end. And you can help make or break that applause in terms of the lights and how you move them."

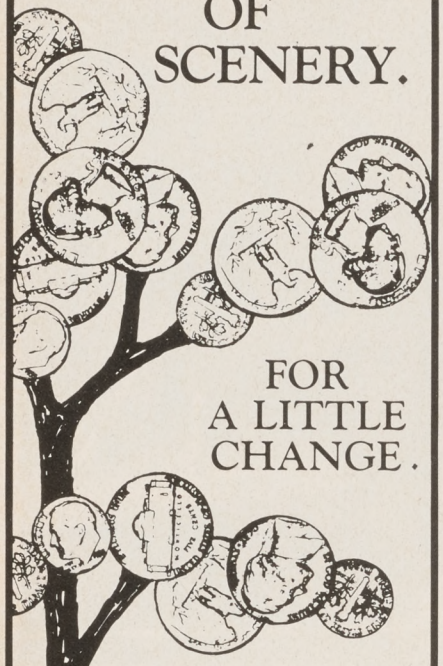
In the case of the musical *Mame*, a tricky Jerry Herman score made Musser's task all the more difficult. "Getting the cueing right on the number 'Mame' took me two or three weeks. Finally, the first night that everything was right on the button in terms of the dynamics of the number, we stopped the show five times." It's a matter of building audience adrenalin to correspond with the adrenalin mounting on stage. Says Musser, "That's part of the fun of doing a musical, to really take that audience by the hand and say, 'Okay, applaud *now*'."

Given her druthers, Musser would probably spend much of her time lighting modern dance, as she did at the start of her career. She loves the challenge of a bare stage and a body in motion: "It's moving sculpture." But her favorite theatre experiences stem from her work with director-choreographer Michael Bennett, who encourages intense col-

"Follies"



A CHANGE OF SCENERY.



FOR A LITTLE CHANGE.

A WEEKEND FOR TWO AT THE WESTLAKE PLAZA HOTEL COSTS ONLY $75.00 PER PERSON*, YET GIVES YOU MORE THAN YOU BARGAINED FOR.

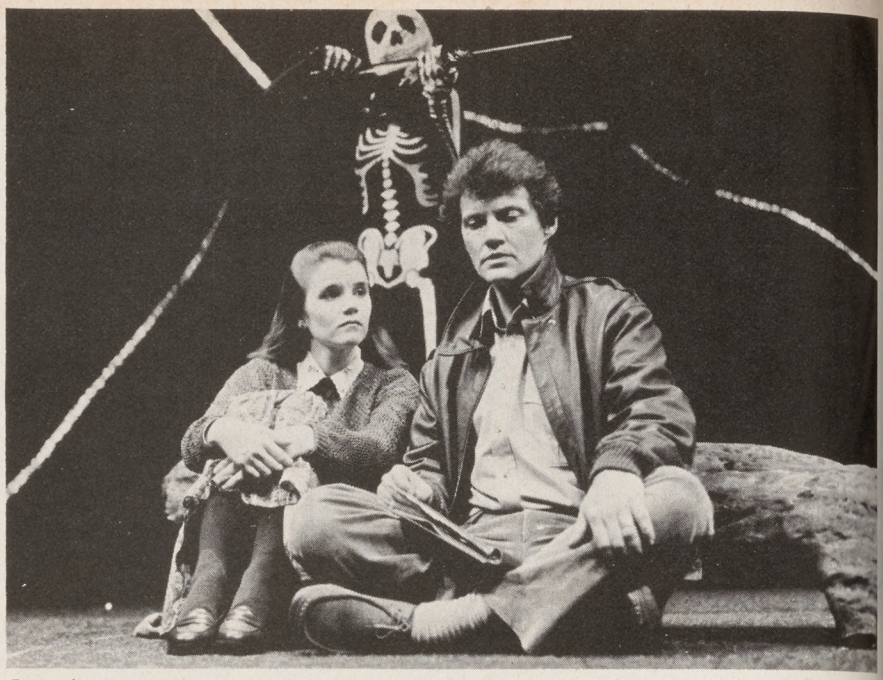
- Three days and two nights in deluxe accommodations
- Champagne in your room
- Continental breakfast each morning at the Cafe Plaza or your room
- Friday night Seafood Buffet for two
- Two drinks in the Plaza 880 Lounge

IT ALL ADDS UP TO A LOT OF LUXURY FOR SUCH A LITTLE CHANGE!

Come to the Plaza.
It's so close for comfort.

Westlake Plaza Hotel
880 So. Westlake Blvd.
Westlake Village, CA
(800) 238-9800

*Based on double occupancy.



From the Center Theatre Group/Mark Taper Forum production of "The Genius" with, in foreground, Mare Winningham and Andrew Robinson.

laboration in all his projects. Bennett's creative corps includes Musser, costumer Theoni Aldredge, and set designer Robin Wagner. Starting from scratch with the kernel of an idea, they have together come up with *A Chorus Line* and *Dreamgirls*, and a new musical is now afoot ("A sex show," she says with a wicked grin, "*very* funny.")

At this point in her career, "I don't care to work anymore just being called in to light. I like to be involved because I *am* a theatre person, not just a lighting designer. Lighting is a supportive art, there's no doubt about that, but it's the involvement in the entire project that's very exciting. It's the ideal way to work."

When a show is developed in collaboration, it is impossible, in Musser's mind, to separate one achievement from another. Hence her outrage that the voters who awarded her Tonys for her razzle-dazzle lighting of *Dreamgirls* and *A Chorus Line* chose to overlook Robin Wagner's contributions to the same shows. In *Dreamgirls* her lights were mounted on his moving towers, which poses the question, "Where does the set leave off and the lights begin? How can you give an award for one and not the other?"

Of course, Musser is skeptical about the whole process of award-giving. As late as 1968, there was no Tony for lighting design. That year, when Musser was once again asked to place an ad in the

(continued on p.29)

"Pacific Overtures"




Los Angeles
Pacific Design Center
213-659-2970
San Francisco
Vermont Center Showrooms
415-986-0812
McGUIRE®
You can't compare it to
any other chair.
Except another McGuire chair.

P.G. Wodehouse, best known as the creator of Jeeves and Bertie Wooster, and Guy Bolton were a pair of Englishmen who left their stamp on the American musical theatre through collaborations as lyricist (Wodehouse) and librettist (Bolton) with Jerome Kern and George Gershwin. Their wit, separately or as a team, informed such shows written from 1915 until the mid-'30s as "Very Good Eddie," "Lady Be Good," "Oh, Kay!", "Girl Crazy" and "Sitting Pretty".

Wodehouse and Bolton chronicled their theatrical experiences in 1953, in a memoir called "Bring on the Girls! – The Improbable Story of Our Life in Musical Comedy . . ." which has just been reissued in an excellent paperback edition by Proscenium Publishers/Limelight Editions, publishers of books on the performing arts.

Such personages as the Astaires, Marion Davies, Gertrude Lawrence, Flo Ziegfeld, Abe Erlanger, Kern, Noel Coward, George and Ira Gershwin pass in delightful, anecdotal review in a book that – as the chapter reproduced here testifies – deals not so much with the workings of the theatre as with the art of making readers laugh.

Bring on the Girls!

by P.G. WODEHOUSE and GUY BOLTON



P.G. Wodehouse



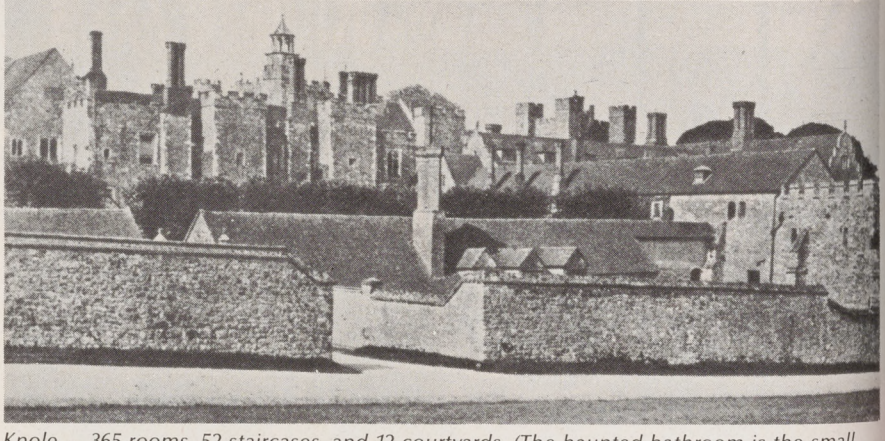
Guy Bolton

THAT 1924 season in London when the first two [*Primrose* and *Lady Be Good*] of the Gershwin series of shows were written was one of extraordinary gaiety. Was it because the Astaires were there to hobnob with? – The Astaires, George Gershwin and his piano, George Grossmith who knew everybody in London?

Adele had the faculty of making any party from two to fifty-two into a success. Such words as enchanting, delicious, captivating did not seem like tired adjectives from a Hollywood pressbook when applied to her. She could be impish, she could be wise, she could be tender, she could be honest and friendly – are we conveying the impression that we like Adele Astaire? If so, it is all right with us. It is the impression we wish to convey. How nice if she could have gone on and on with brother Fred. How nice if George Gershwin could have gone on and on writing for them. His music suited them to perfection.

One week end Guy encountered Adele at Knole. Knole is one of the top great houses of England. For those who don't know it, or who have not read the books of Victoria Sackville-West, in which its atmosphere is wonderfully evoked, a thumbnail sketch might be in order.

Belonging to Elizabeth's reign, Knole is all of one style as so few great houses are, and is generally conceded to be the finest example of domestic Tudor architecture in England. It is built on a chronological plan, containing three hundred and sixty-five rooms, fifty-two staircases, twelve courtyards, and twenty bathrooms – including one that is haunted. It is packed with art treasures, Vandykes, Reynoldses, Gainsboroughs and Romneys elbowing each other for the spot on the wall with the best light. All in all



Knole – 365 rooms, 52 staircases, and 12 courtyards. (The haunted bathroom is the small window on the extreme left.)

From the book BRING ON THE GIRLS! by P.G. Wodehouse and Guy Bolton. Copyright © 1953 by P.G. Wodehouse and Guy Bolton. Reprinted with permission of Proscenium Publishers Inc./Limelight Editions, publishers of books on the performing arts.



"The 300 ZX Turbo has instantly joined the ranks of the world's fastest production cars."—Sports Car Graphic

Listen carefully. You just might hear a faint "growl" as you approach the new 300 ZX Turbo. Because this is one machine not meant to stand still—it's a machine designed to move...in ways reserved for just a handful of cars worldwide.

The remarkably sophisticated, turbo-charged, V-6 engine wrings 200 horsepower from just 181 cubic inches; at 227 ft/lbs., torque is just short of unbelievable.

How does Nissan harness all this power? The 300 ZX boasts a newly designed, fully independent suspension: McPherson struts upfront, expanded—span trailing arms aft. This new geometry provides near-flat cornering and reduces roll to a memory...for a sense of control that feels absolute.

The new 300 ZX Turbo—an extraordinary blend of challenging performance and incomparable luxury.

Take a test drive at your Datsun dealer. It's an awesome example of Major Motion ...even standing still.

EVEN STANDING STILL IT'S STILL MAJOR MOTION

COME ALIVE, COME AND DRIVE 300 ZX

MAJOR MOTION FROM NISSAN

NISSAN NISSAN



Adele and Fred Astaire, as pictured on the cover of their 1926 "Lady Be Good" album.

quite a lot of house.

At the time Adele and Guy were week-ending there the family were living in reduced circumstances. They were huddled into a corner of the cosy edifice where their simple wants were tended by a staff of only twenty-two servants. The gardens, which had been laid out on a scale commensurate with that of the house, had fifteen gardeners hustling round to do the work which had once commanded the services of thirty.

What were Broadway characters doing in such surroundings? Well, Adele had already had several offers to supply her with some such setting of her own, but Guy—?

Guy was there because Lady Sackville had also been, but a few years before, a Broadway character. She had appeared in Guy's first play, *The Rule of Three,* and then again in *Polly-with-a-Past*. . . Anne Meredith, a charming and talented actress.

A wonderful dinner, some satisfactory bridge, a little dancing—there was a fresh supply of American phonograph records, and Adele Astaire to dance with if you could buck the line.

Then came the hour when whiskey and sodas were at the nightcap stage and the company drifted into corners, breaking up into little groups of fours, threes and twos. Lord Sackville made announcement of what the doings would be on the morrow, church or golf, and an expedition, by invitation of the Astors, to visit nearby Hever, home of the Boleyns, where poor Anne had first met Henry. These suggestions were all on a take-it-or-leave-it basis. You could breakfast when you pleased from the row of hot plates in the dining room. You could lunch or not as you pleased so long as you told the butler. The only "must" was the cocktail hour, dinner and a white tie. That was week-ending in England as still surviving in 1924. Not much left of that sort of thing today, alas, save only at dear old Blandings.



P.G. and Gertrude Lawrence during rehearsals of "Oh, Kay!" (1926)

Guy was paddling round his bedroom in his pajamas, inspecting the Rowlandsons on its panelled walls, when there was a knock at the door. He opened it to find Adele attired in a heady negligee.

"Come right in," he said heartily. "This is what I call good old-fashioned hospitality. I didn't know Anne made such charming provision for her guests."

"It's a cute idea," said Adele, "but I'm holding out for a wedding ring and I understand the one your girl friends used to rent their apartments with is gone."

"Then to what do I owe the pleasure?"

"I want you to change rooms with me. I've got the haunted bathroom."

"Haunted bathroom? Must be rather a modern ghost?"

"Yes, and the poor thing is very upset or nervous or something."

"How do you know?"

"Well, every fifteen minutes or so you'll hear the johnny flush."

"And there's nobody there?"

"No, but the eerie part of it is that this particular convenience is the difficult kind. You know how it is with English privies—there are the overheads, the buttons, the levers, the foot release and ye olde worlde pull-up. Then with the overheads with dangling handle, of which this specimen is one, for some it's a smart, quick pull, with others a long, steady slow one. This one's a devil—the coax-me variety."

"But yet the ghost?"

"Oh, the ghost has no trouble at all, just a gruesome rattle of the chain followed by an immediate 'whoosh.' Somehow it gives you a creepy feeling when a ghost seems to be more at home in your room than you are. I know I won't sleep a wink."

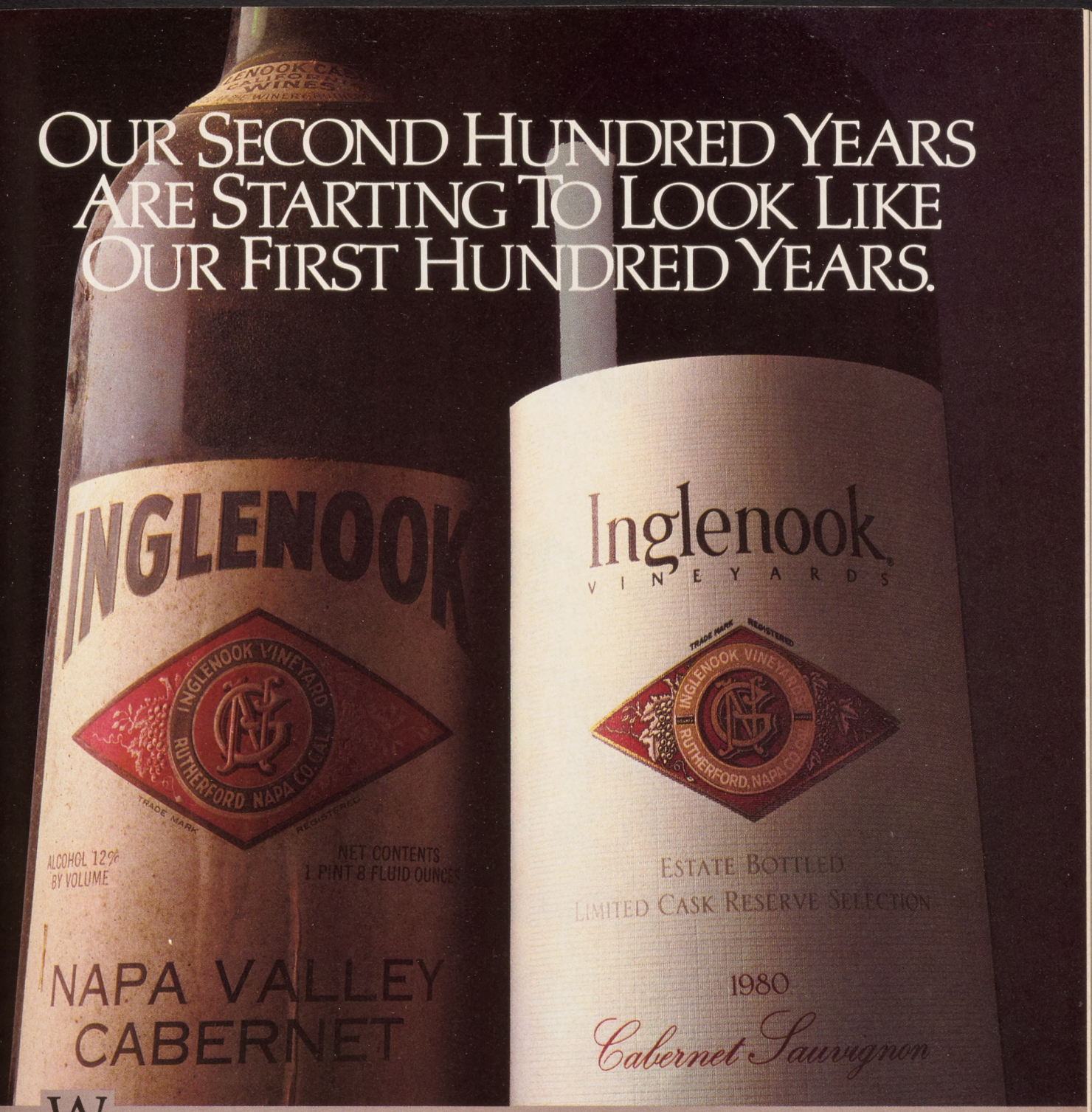
"We'll change, of course. I'm rather keen on ghosts. At bit of an amateur psychic researcher."

The shiftover was effected. The phenomenon continued at intervals and was certainly disturbing. Eventually Guy wriggled down under the covers so that hearing was sufficiently impeded for him to get to sleep. He was still in a state of concealment when a soft-footed lady's maid entered, drew the curtains, and then laid him out a pair of demitasse shorts, a lace brassière, a pair of stockings and a fetching sports costume.

He wakened during this operation but, being by inclination a slow getter-upper, he decided to remain doggo. As he had supposed would happen, the maid withdrew without disturbing him.

(continued)

Our Second Hundred Years Are Starting To Look Like Our First Hundred Years.



We've just released the Inglenook® 1980 Reserve Cabernet Sauvignon. One in a long line of reserve wines of such excellence that in their honor we have brought back our most venerable emblem, the Inglenook Diamond.

It is incorporated in a new label which will appear exclusively on those of our wines which can measure up to the exceedingly high standards we've set for Inglenook Reserve.

The Diamond, which bears the initials of our founder, Gustave Niebaum, made its very first appearance on Inglenook bottles back in the 19th Century. It is a symbol which has graced some of the most acclaimed wines ever produced in America. In fact, our noble vintages have fetched as much as $2,000 a bottle at auction.

The 1980 Reserve Cabernet represents a new era at Inglenook. An era begun during our 1979 Centennial with the restoration of the historic Inglenook stone winery, the replanting of the home vineyard at Rutherford. And with a renewed commitment to our classic traditions.

Already the 1980 Reserve Cabernet shows impressive evidence of its celebrated heritage. And with a past like ours, we don't mind repeating ourselves.

Inglenook®
VINEYARDS
Napa Valley Wines

© 1984 Inglenook Vineyards, Rutherford, Napa Valley, California

Tibor Rudas
Presents

Pavarotti



PHOTO BY LARRY L. LOGAN

COLLECTORS EDITION

PRESENTING A SPECIAL VIDEO EVENT FEATURING THE WORLD'S GREATEST TENOR, ***LUCIANO PAVAROTTI***, TAPED LIVE AT THE RIVIERA HOTEL IN LAS VEGAS, MARCH 1984.
LOOK FOR THE ***PAVAROTTI*** VIDEOCASSETTE AT YOUR LOCAL VIDEO STORE, OR SEND *$59.95* PLUS *$6.00* POSTAGE AND HANDLING TO VMC.
EACH CASSETTE CONTAINS A SPECIAL SOUVENIR PROGRAM.
AVAILABLE IN BOTH BETA HI-FI AND VHS STEREO.

LUCIANO PAVAROTTI will be appearing live in concert in the following cities during the month of August:
CHICAGO—Poplar Creek, August 13th
NEW YORK—Madison Square Garden, August 16th
DALLAS—Reunion Arena, August 19th
SAN FRANCISCO—Civic Auditorium, August 22nd
LOS ANGELES—Hollywood Bowl, August 26th

U.S.A. HOME VIDEO

VMC

VIDEO MAILORDER COMPANY
21540 BLYTHE STREET
CANOGA PARK, CA 91304
1-800-468-6775 (VISA & MC)

He dozed again and this time was awakened by what he presumed to be the ghost taking a bath. He cocked an eye in the direction of the bathroom and was startled to see a feminine form, partly concealed by a towel, flit across the open doorway. He had evidently made some slight noise for the nymph came to the bathroom door rubbing herself with the towel. She was not only very pleasant to look at but she was a lady whose name was one of the most honored in Debrett.



George Gershwin (l.) and Jerome Kern

"I thought you wouldn't mind my coming in here, dohling," she said. "George was barricaded in ours and you know what men are in a bathroom. They fall asleep in the tub, I believe."

Guy made some inarticulate noise from under the covers pitched in as high a key as he could manage. The lovely peeress donned her robe and started out. As she passed the bed she gave Guy a hearty smack.

"Get up, you lazy girl," she said. "We're playing golf, remember?"

She went out in the hall and Guy heard a sharp cry. A moment later Adele appeared.

"For heaven's sake what's happened?" she said. "I just ran into Alex and when she saw me she almost fainted dead away."

Guy put on a scarf and dressing gown and went down to breakfast. Although the custom for ladies was a bedroom tray, there was no rule in the matter. Adele elected to go with him. They found one of Britain's forty marquises lifting the covers of a line of silver hot

Habalow & Cassel

Personnel Services Incorporated

ENTERTAINMENT
LEGAL
ACCOUNTING
WORD PROCESSING

657-3153
291 S. La Cienega Bl.
#412
Beverly Hills

EXECUTIVE
MANAGEMENT
SECRETARIAL
CLERICAL

PERMANENT/TEMPORARY PLACEMENT **100% FREE**



Carroll & Co.

WARDROBE FOR GENTLEMEN
WARDROBE FOR GENTLEWOMEN

Welcoming all our Olympic Games guests
(and our local hosts and hostesses)
to our late summer and early autumn collections

466 north (at the very top of) rodeo drive in beverly hills / ring 273-9060



Photo: Phillip Dixon

LAISE ADZER

CENTURY CITY
century city shopping centre 277-0785

BEVERLY HILLS
332 n. rodeo drive 271-0803

WEST HOLLYWOOD
8583 melrose avenue 655-9285

NEWPORT BEACH
newport centre (714) 760-9333

UNIVERSAL CITY
sheraton universal hotel 509-0226

WOODLAND HILLS
promenade mall (818) 346-2224



P.G. Wodehouse (with Clifford Grey rather than Guy Bolton as librettist) provided the lyrics for one of the hits of the 1928 Broadway season, Rudolf Friml's "The Three Musketeers". The producer was Florenz Ziegfeld, the lavish sets by Joseph Urban. Here, the ballet in Act II danced by the Albertina Rasch Girls.

plates, weighing his choice.

"Did you come into my room this morning and take a bath?" inquired Guy.

"Me? No, but—"

"Funny," said Guy, "I'd have sworn it was you. Of course I wasn't properly awake."

The marquis replaced the lid on the kedgeree.

"Excuse me a minute. I must pop up and have a word with the trouble-and-strife. She was in a bit of a dither about something.

He disappeared.

"Quite the gentleman, what?" laughed Adele, as she helped herself to one of those beautiful Cambridge sausages. "I suppose it's the influence of all these belted earls looking down on you from the walls."

"So you've been hobnobbing with the upper-crusters, have you?" said Plum [i.e., P.G.—Pelham Grenville—Wodehouse], meeting Guy on the return from Knole. "Pleasant enough people, no doubt, but we of the intelligentsia prefer something a bit more brainy. I remember that last time I dined with Johnny Galsworthy—"

"When was that?"

"Two days ago. It was the first time, too. Ethel met Mrs. Galsworthy at a garden party—the house we've taken for the summer is near his—and she invited us to dinner."

"Did he know your books?"

"He'd just bought one."

"How do you know he had 'just' bought it?"

"Because there was a mark in it. It seems it's been his habit when he stops reading to make a pencil note in the margin, so he'll know where he was."

"Which book was it?"



Adele and Fred Astaire

"*Right Ho, Jeeves.* The mark was on the side of page ten."

"Did he say anything matey like, 'I laughed my pants off at that chapter in which Gussie Fink-Nottle presents the prizes?"

"I somehow gathered the impression that he found it more tactful not to broach the subject."

"Just you and Ethel?"

"Good Lord, no. There were twelve or possibly fourteen guests. As we took our seats at the dinner table Galsworthy announced that the subject that would be discussed during the meal was the deteriorating effect of educational uniformity on the incidence and development of genius."

"You don't mean that you had to talk about that?"

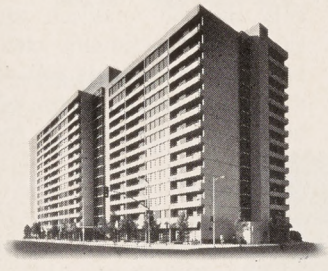
"Apparently it's a time-honored cus-

(continued on p. 51)

Views on Downtown.

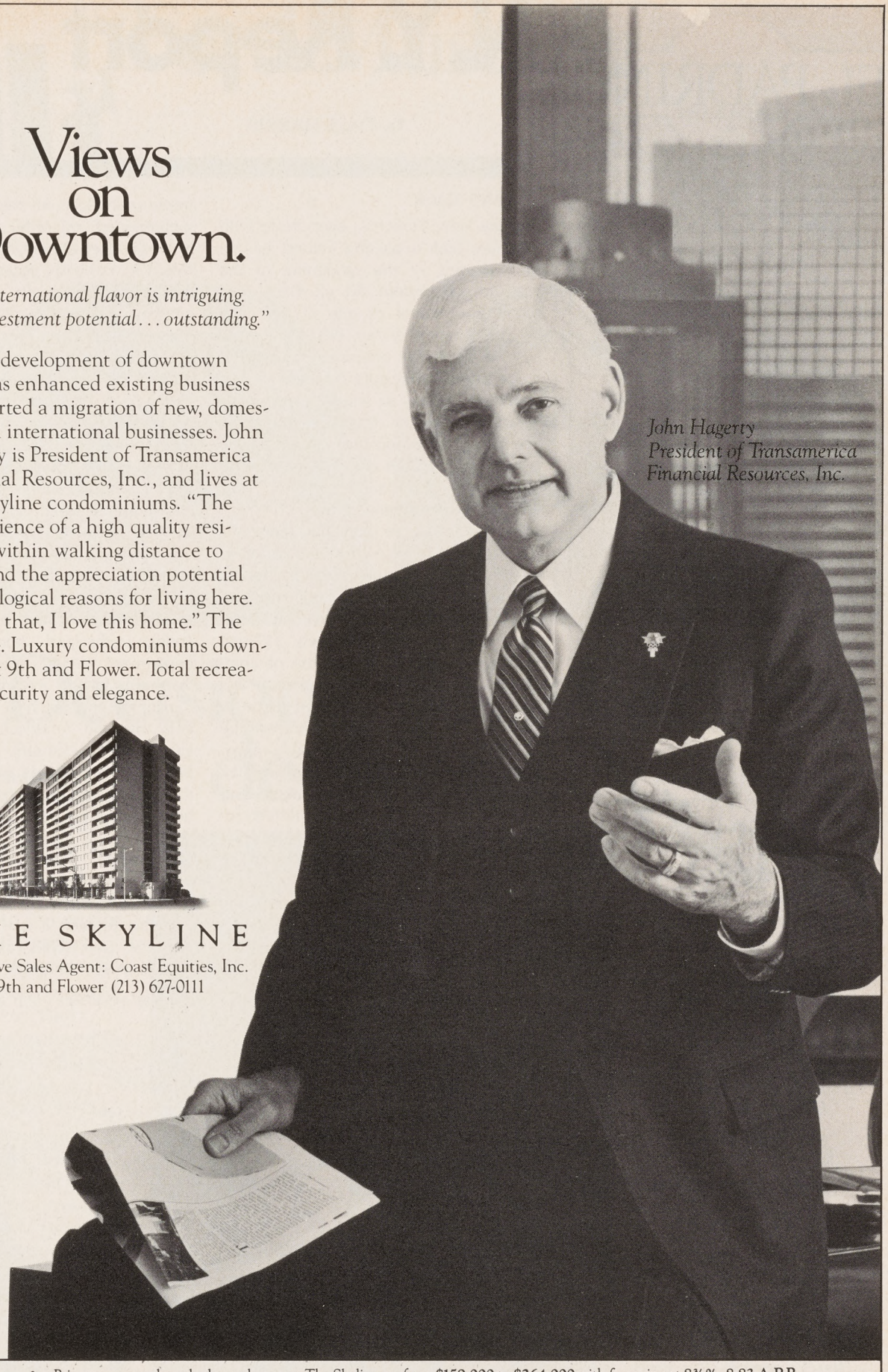
"The international flavor is intriguing. The investment potential... outstanding."

The re-development of downtown L.A. has enhanced existing business and started a migration of new, domestic and international businesses. John Hagerty is President of Transamerica Financial Resources, Inc., and lives at The Skyline condominiums. "The convenience of a high quality residence within walking distance to work and the appreciation potential are my logical reasons for living here. Besides that, I love this home." The Skyline. Luxury condominiums downtown at 9th and Flower. Total recreation, security and elegance.



THE SKYLINE

Exclusive Sales Agent: Coast Equities, Inc.
9th and Flower (213) 627-0111



John Hagerty
President of Transamerica Financial Resources, Inc.

8¾%

Prices on one and two bedroom homes at The Skyline are from **$159,000** to **$264,000** with financing at **8¾%, 8.83 A.P.R.** fixed for 30 years fully assumable, and as little as **5%** down. Penthouses start at **$328,000** also with attractive financing.

*Purchase price $215,000, 2 bedroom, 2 bath. Down payment $10,750 (5%). Mortgage amount $204,250. 360 Equal principle and interest payment of $1,607. Annual percentage rate of 8.83%. Homeowners Association dues are not included.

EQUAL HOUSING OPPORTUNITY

EL PADRINO
RESTAURANT & BAR
Enjoy a Late Supper at El Padrino
• Served nightly from 11p.m. until 1:30 a.m.
• Piano music by George Kent
• Delectable appetizers to a complete supper
• No cover charge
Beverly Wilshire Hotel
Wilshire Boulevard at Rodeo Drive
Beverly Hills
(213) 275-4282
Validated valet parking

LE CAFÉ
COMPLETE BOWL PICNICS
Baskets and Accessories
Gourmet Grocery
Fine Wines
LATE NITE SUPPER TIL 1 A.M.
Restaurant • Catering • Take-Out
LE CAFÉ
14633-37 VENTURA BLVD.
990 · 6678
986 · 2662

N.Y. Report

by DALE HARRIS

MOMA'S BACK

For any New Yorker — even those with no more than a passing interest in cultural matters — the reopening of the Museum of Modern Art on West 53rd Street must count as one of the most welcome events of the 1983-84 season. Not only has the amount of exhibition space been significantly enlarged — thus enabling visitors to enjoy a far more extensive selection from the Museum's permanent collection than could ever be put on view in the old days — but the building is also handsomer than ever and more convenient to use.

For movie fans in particular, there is a special cause for rejoicing. In addition to the 460-seat auditorium which has served movie-conscious visitors to the Museum since 1939 and which has now been completely refurbished, a new 217-seat theatre is currently in process of completion. By the fall of 1984, when this second auditorium is expected to be in use, MOMA will be able to increase the number of its screenings from a maximum of eighteen per week to over thirty. The smaller hall will be particularly suitable for, though it will not be limited to, the kind of avant-garde and experimental films that form so important a part of the Museum's offerings.

An important part, but only a part. For MOMA has never believed that seriousness in film was exactly synonymous with the kind of work produced by intrepid individuals for the delectation of a high-minded minority. Ever since the Museum's Department of Film was established in 1935, six years after the founding of MOMA itself, a great deal of emphasis has been placed on studio-made feature films, on the huge box office successes of the past like Mary Pickford's *Little Lord Fauntleroy* or Douglas Fairbanks, Sr.'s *The Thief of Baghdad*, no less than on the huge commercial failures like Erich von Stroheim's *Greed* or the merely moderate successes like Beatrice Lillie's sublime *Exit Smiling* – all of the foregoing being films which deserve to be readily available.

Nowadays, movies are generally accepted as a legitimate — indeed, as a highly significant — art form. Right now, in fact, there is hardly a self-respecting college in the land without a film-studies department offering such courses as "The Semiology of the Screwball Comedy" or "Spaghetti and Ketchup: The Italian Cinema and the American Western." Because of the current attitude toward films, it is not always easy to remember that nearly fifty years ago, when MOMA began to show movies regularly, few people could muster much belief in their artistic value, especially if the movies in question happened to be American rather than European.

In this respect, it is worth noting that the first two series of movies to be shown at the Museum were called "A

View of the Museum of Modern Art's new Garden Hall overlooking the Abby Aldrich Rockefeller Sculpture Garden.



Ford Mustang





Decisions, decisions, decisions.

You're looking at three superbly crafted machines. Each with a driving force all its own.

Mustang GT. The Boss. It packs a 5.0 liter High Output V-8 engine, a five-speed gearbox and a performance suspension with front and rear stabilizer bars.

Mustang Convertible. This is Mustang at its uninhibited best. An electric convertible top that folds on command to transform car to convertible in seconds. Real rear windows that really roll down. And a 3.8 liter fuel-injected V-6 engine.

Mustang SVO. The newest, most sophisticated Mustang. 175 horsepower* turbocharged four-cylinder engine with intercooler.



Koni® gas-filled shocks. Four-wheel disc brakes. Close-ratio five-speed gearbox. And articulated driving seats. That's all we'll say. The machine speaks for itself.

"Quality is Job 1" means more than an ongoing commitment. It means results.

A recent survey concluded Ford makes the best-built American cars.**

Mustang GT, Convertible or SVO. Find your Mustang. Make your move.

*Based on SAE standard J1349.
**The survey measured owner-reported problems during the first three months of ownership of 1983 cars designed and built in the U.S.

Get it together — Buckle up.

Have you driven a Ford... lately?

Ford

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

It's More you.

It's long.
It's slim.
It's elegant.



17 mg. "tar", 1.3 mg. nicotine av. per cigarette by FTC method.



© 1984 R. J. REYNOLDS TOBACCO CO.

FIRST CHOICE TO ACAPULCO.

Top-selling travel agents rate this Mexico cruise number one. And no wonder. Cruising 7 days between Los Angeles and glittering Acapulco, you'll enjoy award-winning cuisine. Dazzling entertainment. And ports like Puerto Vallarta. Mazatlan. Ixtapa/Zihuatanejo. Manzanillo. No one offers more in 7 days.

For our Cruiseguide, write Princess Cruises, 2029 Century Park East, Los Angeles, CA 90067.

For reservations, see a travel agent. Princess Cruises are sold exclusively through travel agents.

PRINCESS CRUISES

All the difference in the world

MEXICO • TRANSCANAL • ALASKA
CARIBBEAN.



Registry: British

OUR SPARKLING NEW RESORT HOTEL OVERLOOKS NOTHING BUT THE PACIFIC.

The Ritz-Carlton, Laguna Niguel. For banquets. For parties. For receptions. For teas. For fun: An 18-hole golf course. A two mile beach. Tennis courts. Swimming pools. Restaurants with magnificent cuisine. A nightclub with live entertainment. And service. Uncompromising personal service. A Ritz-Carlton tradition since 1927. The Ritz-Carlton. In Atlanta; Boston; Buckhead (uptown Atlanta); Naples, Florida (open late 1985). And now Laguna Niguel. For information, call 714-240-2000 or 1-800-241-3333 toll-free. Or contact your travel planner.

THE RITZ-CARLTON
LAGUNA NIGUEL



Short Survey of the Film in America, 1895-1932" and "Some Memorable American Films, 1896-1934." Thus it would not be too great an exaggeration to say that, so far as cultivated taste in this country is concerned, MOMA has played a crucial role in convincing people that movies, whether popular or highbrow, should be taken seriously – in token of which, in 1979, the Academy of Motion Picture Arts and Sciences awarded the Department of Film an Honorary Academy Award in recognition of "its continuing support of the motion picture as an art form."

Right from the start, the Museum had a clear idea of what its aims should be. These were "to trace, catalogue, assemble, exhibit and circulate a library of film programs so that the motion picture might be studied and enjoyed as any other of the arts." From the beginning, it was also aware that it must concern itself with research into the preservation of film — an area in which it has long since taken the lead among museums and film collections. One of the reasons cited by the Academy for making its award to MOMA was its "on-going program of film preservation." Since its new facilities include a fully equipped laboratory and a screening room with equipment capable of handling any format of film, MOMA will at last be able to get down properly to the job of finishing the conversion of eight million feet of unstable, readily combustible nitrate film to the infinitely more stable acetate stock that superseded it some thirty-five years back.

One of the Museum's most remarkable achievements in the field of preservation — as well as of restoration — has just been completed: an acetate print of D.W. Griffith's *Way Down East,* which conforms as closely as possible to what was shown to the public when the movie was first released in 1920. Until now, *Way Down East* has only been available in truncated form, the result of Griffith's misguided attempts to improve the film during the mid-Twenties. By collating at least three different versions of *Way Down East* and using as a guide the detailed shot-analysis which Griffith had made as part of his original copyright registration in 1920, the Museum's technicians were able to put together a copy of the film substantially longer than any print of it previously available to them. Though this new copy is still almost a full reel shorter than the original, it is probably more like the film that Griffith conceived than any other version currently in existence.

In those places where no footage of

any kind could be located, a brief description of the missing episode has been inserted, along with a still from the scene whenever it was possible to locate one — all of the material being organized in conformity with Griffith's shot-analysis. No less important a guarantee that the new print of *Way Down East* is more authentic than any of the Museum's previous ones is the fact that it is, for the very first time, tinted — just as it was when first released over fifty years ago. Tinting is no mere decorative element. Like all of Griffith's major films, *Way Down East* was designed to look both atmospheric and beautiful.



Lillian Gish and Lowell Sherman in D.W. Griffith's "Way Down East."

The result of all these efforts on the part of MOMA's Department of Film is the resuscitation of what is without question a cinematic masterpiece. No one needs telling any longer that Griffith's plots are creaky and melodramatic, that his characters are hardly more than types, or that his moral views are hopelessly simplistic — his maidens excessively pure, his villains excessively dastardly. The same charge could also be levied against a genius like Dickens. What Griffith sets forth in a film like *Way Down East* is hardly to be thought of as a realistic, or even as an especially plausible, view of life. *Way Down East* is, above all else, a visual poem in which nature and human destiny are seen as elements of a divinely ordained plan embracing every detail of life on earth.

That in the end all should turn out well for Anna, the heroine of *Way Down East* — a young woman duped into a fake marriage with a Boston Brahmin and then abandoned — is less the

Pavan

GOURMET PRE-THEATRE DINNER
6:00 p.m.-7:00 p.m. — $24.00 incld. tax, grat. and parking
ELEGANT CHAMPAGNE BUFFET SUNDAY BRUNCH
110 Foot Food Fare Extravaganza — $12.95
AFTER THEATER LOBBY DANCING
Reservations suggested (213) 629-3220

HYATT REGENCY LOS ANGELES
AT BROADWAY PLAZA 711 SOUTH HOPE LOS ANGELES





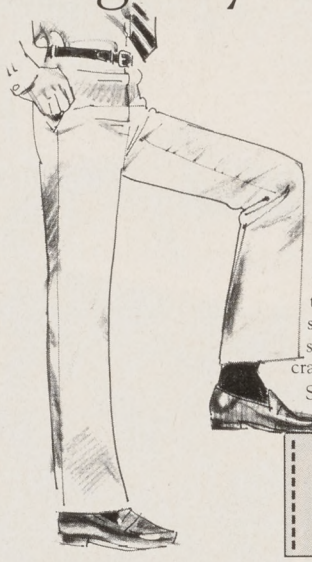
Ruth Matthews designs complete collectible wardrobes in limited editions and they're available only at Matthews. In Beverly Hills, 309 North Rodeo Drive.

RUTH MATTHEWS DESIGNS ONLY FOR

MATTHEWS

BEVERLY HILLS, 309 N. RODEO DR./**PALM SPRINGS,** 650 N. PALM CYN. DR./ **NEWPORT BEACH,** 95 FASHION ISLAND/**CHICAGO,** WATER TOWER PLACE, THIRD LEVEL/**NEW YORK,** 767 FIFTH AVE. (GENERAL MOTORS PLAZA)

How to ensure your summer trousers won't give you fits.



Pants that bind, chafe or scratch can give you fits, especially on a warm day. Which is precisely why the tropical wool, poplin, khaki, sailcloth and madras trousers we sell must breathe, last, and fit like crazy. Or we won't sell them.

Summerweights from $38; loafers from $63.

W.A. King COMPANY
Traditional clothes for men

9 East Figueroa Street
Santa Barbara, CA, (805) 965-7018

result of Griffith's sentimentality than of his unshakable faith in providence. So, too, is the noble hero's justly celebrated last-minute rescue of Anna from the ice-flow that threatens to sweep her to destruction.

In any case, the genius of Griffith is made manifest with memorable clarity in his choice of actors for both the leading and the subsidiary roles and in the use he made of them. Chiefest of the artistic assets in *Way Down East* is Lillian Gish, who plays Anna and does so unforgettably. Sixty-four years after she faced Billy Bitzer, Griffith's chief cameraman, her performance remains an accomplishment to wonder at. To wonder at, that is, once one has left the auditorium — while watching the film one cannot reflect on Lillian Gish, one can only feel with her, following her adventures with empathy and the kind of complete absorption that none but the greatest performers can inspire in us.

Illuminated by a haunting beauty that has less to do with her physical appearance than with what lies inside her, Lillian Gish — whether happy, playful, distraught, contrite, reflective or defiant (and defiant she is as she finally exposes the man who betrayed her) — is like an index to the entire range of human feelings. It is hard to think of cinematic images more sheerly touching than those in which we observe her listening to her false lover as he callously tells her that the marriage ceremony they went through was a fraud; baptising her newborn baby in a seedy hotel room when she realizes it is about to die; telling the good young man who falls in love with her (the intense and handsome Richard Barthelmess) that she can never marry him; being cast out by the family that had taken her in as a servant; and, in a state of numb despair, stumbling through the blizzard toward the river, where she will find release from her pain.

Quite apart from her signal importance as an artist, Lillian Gish has also proved a staunch advocate of the film as a serious art form. Early on, she understood the goals the Museum's Department of Film was trying to pursue. It was she, in fact, who in the late Thirties persuaded the virtually forgotten and increasingly reclusive Griffith into donating a number of his major works to the MOMA collection. Had it not been for the director's gift of a 16mm print of *Way Down East* consisting of alternate takes, the magnificent version that now constitutes one of the Museum's greatest treasures could never have come into being and we would all today be a great deal poorer. □

(continued from p.12)



"Dreamgirls"

ceremony program, she picked up her phone and ranted, "How *dare* you ask me to advertise in a program that doesn't even recognize what I do as an art in the theatre worthy of an award?" One week later she got a return call, announcing, "You're right, and we are . . . and you're nominated." Said Musser (she drops her voice in the retelling), "Aw shi-i-it."

Now that lighting Tonys are given, Musser takes a cynical pleasure in predicting the winners: "Because people just don't know good lighting from bad. It's gonna be the flashiest show, what they can *see*. It's like *Follies*; you could *see* all of those lights. On the other hand, *A Little Night Music* is one of the best lighting designs that I think I have ever done. I knew NO WAY was that gonna take an award, because nothing showed. There was not a lot of dry ice rolling out on stage, there were not a lot of instruments in sight . . . ."

What *A Little Night Music* achieved is the look of Swedish "white-night," that midsummer period when the sun never sets. Nothing was accomplished without a few "screaming fits" between Musser and director Hal Prince, but the end results made her proud: "I felt it was quite a challenge to make an audience believe that it was night when it was still daylight."

What advice does she have for young aspiring lighting designers? "The most important thing is a very good liberal arts education. Most of my research is from art books and from memory." Art she finds to be helpful both as a source of inspiration and as a way of sharing her ideas with a director and design team. She speaks of the Mondrian effects in *A Chorus Line*; *Pacific Overtures* got its vis-

(continued on p. 50)

日本料理 ほり川

The Finest Japanese Dining Experience

Restaurant Horikawa

Tokyo • Los Angeles • Santa Ana

Since 1960

3 minutes from the Music Center
Los Angeles 111 S. San Pedro St., Los Angeles, CA (213) 680-9355
Also **South Coast Plaza Village** 3800 S. Plaza Dr., Santa Ana, CA (714) 557-2531

PREVIEW

NOW OPEN
FURNISHED MODELS
PHASE II NOW SELLING

Joseph R. Bolker's
BRIGHTONWOOD
TOWNHOMES

You Can Qualify At Payment Equal To 7 3/8 %

We are excited about Brightonwood, we want to show you how beautiful a private security gated community can be! Lush park like landscaping, lattice fenced patios. Large swimming pool area with hydro spa and childrens pool. Professionally maintained so you can spend your time enjoying your more important endeavors.

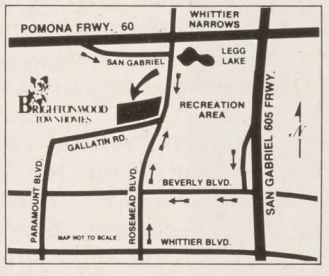
10.375% 30 Yr.
Fixed Rate
11.3% Annual
Percentage Rate
Fully Assumable

Located Adjacent to 1,000 Acre Whittier Narrows Recreation Area

11 Miles East Of Los Angeles City Hall

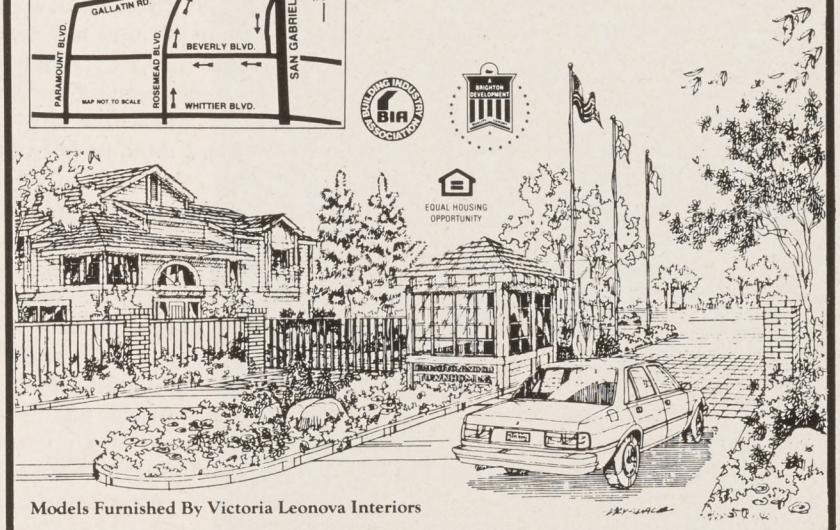
- 2 Bedroom 1½ Bath
- 3 Bedroom 2½ Bath

From $93,950



Sales Office Open: Daily 10 a.m. to Dusk
Sales Information Tel.: Walker and Lee (213) 692-6961
Rosemead Blvd. at Gallatin Road

BIA BUILDING INDUSTRY ASSOCIATION
BRIGHTON DEVELOPMENT
EQUAL HOUSING OPPORTUNITY



Models Furnished By Victoria Leonova Interiors

The Dining Scene

by INGRID WILMOT

DINING NEAR OLYMPIC EVENTS

Even sports spectators need their stamina and strength for cheering their favorites. So if you're attending the Games in unfamiliar territory, we hope these nearby dining spots prove real winners.

You can conclude a day of excitement with an evening of enchantment in the north University Park area near USC, the Sports Arena and Coliseum, at MAISON MAGNOLIA, 2639 S. Magnolia Avenue, 746-1314, where two gentlemen, Lowell Clark and Bob Byers, professional interior designers and architects, are doing what they've always wanted, running a restaurant seating 20 guests in a beautifully refurbished Victorian home filled with objets d'art and antiques.

It's like being invited to an elegant soirée, cocktails and hors d'oeuvres in the parlor preceding a meal set upon a gorgeous glass table, with crystal candelabra, the finest china and sterling silver. Does this sound terribly stuffy? Wrong. It's a stimulating social experience and I guarantee you'll love it.

The cuisine vacillates between classic French and original recipes. No short cuts. Sauces are made by reduction, presentations are artistic and the seven-course menu is created daily at the whim of the chef and the pick of the marketplace. Here's a sampler to get you in the mood. With cocktails, paté de campagne. A first course of Russian eggs with sour cream and caviar. The soup, a double consommé with chervil, afloat with fluffy sliced quenelles made of chicken forcemeat wrapped in crêpes, followed by bay shrimp in a white wine/sherry sauce beneath a pastry dome. Are you drooling yet? Next,a fresh fruit ice, could be zesty lemon or ripe melon, to cleanse the palate which, through the entire evening, has been well lubricated with generous pourings of wine by a white-gloved waiter who also proffers tiny rolls and miniature croissants. Do you think you could get used to this lifestyle? I thought so.

The entree this night was tournedos Robaire: thick, tender filets poached in clarified butter, gloriously garnished in a very secret sauce, reminiscent of marchand de vin, with fresh vegetables. Into the home stretch with Spanish white asparagus vinaigrette on lettuce doilies and a pear poached in Burgundy wearing a smooth mantle of chocolate and Curaçao and a crown of whipped cream (sigh).

On a warm evening, perhaps coffee and liqueurs in the garden would be the perfect ending, and you're always welcome to inspect the kitchen and chat with the hosts. Lunch $30, dinner $60, all inclusive, by reservation. Wednesday through Sunday. No credit cards. Dress code.



A short distance from the Dominguez Hills campus, site of the cycling events, is Ports O'Call Village, a tourist magnet. Its newest addition is NIZETICH'S, 1050 Nagoya Street, San Pedro, 514-3878, something of a diamond among the rough, with its imposing exterior and palatial decor. The foyer could be that of an Italian villa. The grey/black/yellow color scheme is stunning; there's leaded glass in the bar and black stemmed goblets, fresh flowers and fine linen on the tables. The view of berthed yachts and Los Angeles Harbor leaves nothing to be desired, except, perhaps, for your own ship to come in.

While all this feels luxurious, it is possible to catch some Olympic fever without the after effect known as "brokeitis," because what we have here is basically a family restaurant: The whole Nizetich clan is actively involved in its operation and their modestly priced food, which incorporates many old country Yugoslav recipes, is a continuation of traditional hospitality spanning three generations. From this fishermen's heritage come the crab and stuffed clams, $5 each; the Dalmatian meat salad is $3.75; and you can get complete nightly dinners from $11.25 with dessert. (Monday night's veal goulash). Other entrees all come with soup or salad beginning at $9.95 for roast chicken to $15.95 for scampi and lamb rack.

The cuisine is not so *haute* as to preclude an occasional miss—the sauerkraut soup on my night was a salt mine, and Grandpa Baldo's lamb ribs were probably a lot more tender and meaty when he did them on the backyard barbecue. But that's home cooking for you, win some, lose some. But you'll like the jalapeño jelly instead of that tiresome mint sauce and their roasted potatoes are a family treasure. The romaine-mushroom salad is wonderful, with crumbled walnuts and spicy Poupon mustard dressing and the rolls are to die for. My gold medal with fanfare and anthem goes to the calamari steak with capers ($14.50). Good wines, including a Vega Riesling from Santa Ynez Valley ($9) and old fashioned desserts like raisin cake hot from the oven. But where's the whipped cream? Weekday lunch, dinners nightly from 5:30 p.m. Dress code. Cocktails. Parking lot. AE MC VISA. Closed Tuesday.

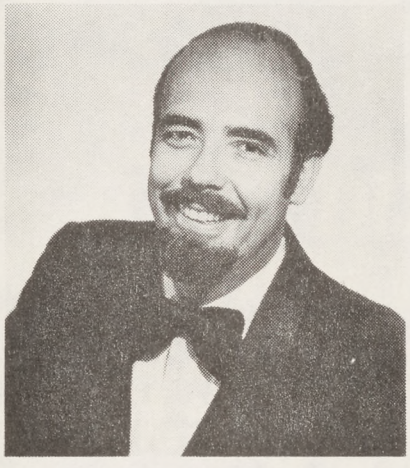
Long Beach hosts archery, yachting, fencing and volleyball and its nicely laid out Shoreline Village with boardwalk setting and amusements has MARDI GRAS, 401 Shoreline Village Drive, 432-2900, the most kaleidoscopic spot anywhere. The nautical view, a heated outdoor deck and a colorful interior laden with balloons, masks, streamers and confetti gives the impression of a party in progress and the bar action is hot. Carnival hours are 4-7 and all drinks are $1. No wonder everybody is so happy. The staff wears the most garish costumes, their faces studded with sequins and rhinestones, making the rest of us appear positively Brooks Brotherly by comparison. Disco dancing begins at 8 p.m. and after a couple of Margaritas, our visitors will forget all about the freeway traffic and the smog.

And the food's fun, too. On the table are two salsas, the cold one's hot (spicy), the hot one mild, *comprendo?* The Mexican menu, the Unofficial Favorite Soul-food of every true Angeleno (enchilada & taco, tostado del Rio, chimichanga, each $5.95), is expanded to include barbecued ribs, chicken or pork, New Mexico baby burgers, beef dishes and seafood, the champion of which is the Bahaian shrimp dinner teamed with confetti rice and also includes a thick, unusual & tasty potato cheese soup for $11.95. Starving? Stuffed potato grande, bursting with chicken, chorizo, guacamole, cheese and sour cream, sharing the plate with a pot of tomato-onion salsa and tossed salad with a lively, herby dressing is a real filler upper for $5.95. Open from 11 a.m. daily. Sunday brunch. All credit cards. Crowded parking lot.

Next Month: The Trendies. □

August 9, 1984

The Los Angeles Philharmonic is extremely grateful to Malcolm Smith for substituting at very short notice for Victor von Halem in tonight's concert performance of Act I of Wagner's Die Walküre.



MALCOLM SMITH, a leading bass with the Düsseldorf Opera since 1971, won his first successes as soloist with the Robert Shaw Chorale during that ensemble's 1962 tour of Russia. Three years later his operatic career in this country was launched when he made his debut with the New York City Opera in Prokofiev's *Flaming Angel.* He has since been heard with that company in all the leading bass parts, including those in their new productions of *Don Rodrigo, La Bohème* and *Die Zauberflöte,* and the revivals of *Don Giovanni, Tales of Hoffmann, Il Barbiere di Siviglia, Rigoletto, Manon* and *Pélleas et Mélisande.* He made his debut with the Metropolitan Opera in New York on October 18, 1975 singing Alvise in *La Gioconda;* earlier that year he had performed Colline in *La Bohème* with the Metropolitan on tour in Japan.

Mr. Smith made a highly praised European operatic debut as King Mark in the Spoleto Festival's production of *Tristan und Isolde* in 1968, a role which he has subsequently performed with the companies in Trieste and Barcelona. During his long association with the Düsseldorf Opera, the singer has won special praise for his appearances in new productions of *Fidelio, Die Meistersinger, Eugene Onegin, The Bartered Bride, Il Barbiere di Siviglia,* Handel's *Deidamia* and, in 1979, *Boris Godunov.* In Europe he has also performed with the opera companies in Barcelona, Hamburg, Vienna, Trieste, Berlin, Marseilles, Paris, and at the Edinburgh Festival.

Mr. Smith is also very active as a concert artist, and has appeared as soloist with many of the leading symphony orchestras in North America.



DAYTONA.
FUEL-INJECTED,
EL DRIVE,
AND BACKED BY
TECTION. $9232.*

wn one of the grandest sports cars of the
ery sophisticated turbocharger* to do
rs to do. That means it's lighter...to
ings of 35 est. highway, 22 EPA est. mpg.***

It includes a quick, close-ratio 5-speed.
, power-assisted, rack-and-pinion steering.
r brakes. And Dodge's remarkable 5/50
ction Plan.** (You can't buy another
charged car in the world with this kind
ndard protection.)

It comes with dual reclining front
t seats, lots of front legroom, and plenty
gage space. It comes with advanced
ery surfaces.
ld niceties to your Daytona like
n roof, cruise control, and tinted glass
Buy or lease** one of the new

Dodge AN AMERICAN REVOLUTION

own, $316 extra. **5 years/50,000 miles, whichever comes first. Limited warranty on outer body
A est. mpg for comparison. Your mileage may vary depending on speed, weather and distance.
and '83 cars designed and built in North America; longest warranty of 1984 American models.

BUCKLE UP FOR SAFETY.

The Dining Sc

by INGRID WILMOT

DINING NEAR OLYMPIC EVENTS

Even sports spectators need their stamina and strength for cheering their favorites. So if you're attending the Games in unfamiliar territory, we hope these nearby dining spots prove real winners.

You can conclude a day of excitement with an evening of enchantment in the north University Park area near USC, the Sports Arena and Coliseum, at MAISON MAGNOLIA, 2639 S. Magnolia Avenue, 746-1314, where two gentlemen, Lowell Clark and Bob Byers, professional interior designers and architects, are doing what they've always wanted, running a restaurant seating 20 guests in a beautifully refurbished Victorian home filled with objets d'art and antiques.

It's like being invited to an elegant soirée, cocktails and hors d'oeuvres in the parlor preceding a meal set upon a gorgeous glass table, with crystal candelabra, the finest china and sterling silver. Does this sound terribly stuffy? Wrong. It's a stimulating social experience and I guarantee you'll love it.

The cuisine vacillates between classic French and original recipes. No short cuts. Sauces are made by reduction, presentations are artistic and the seven-course menu is created daily at the whim of the chef and the pick of the marketplace. Here's a sampler to get you in the mood. With cocktails, paté de campagne. A first course of Russian eggs with sour cream and caviar. The soup, a double consommé with chervil, afloat with fluffy sliced quenelles made of chicken forcemeat wrapped in crêpes, followed by bay shrimp in a white wine/sherry sauce beneath a pastry dome. Are you drooling yet? Next,a fresh fruit ice, could be zesty lemon or ripe melon, to cleanse the palate which, through the entire evening, has been well lubricated with generous pourings of wine by a white-gloved waiter who also proffers tiny rolls and miniature croissants. Do you think you could get used to this lifestyle? I thought so.

The entree this night was tournedos Robaire: thick, tender filets poached in clarified butter, gloriously garnished in a very secret sauce, reminiscent of marchand de vin, with f
the home stretch wi
paragus vinaigrette
and a pear poached
ing a smooth mant
Curaçao and a crow
(sigh).

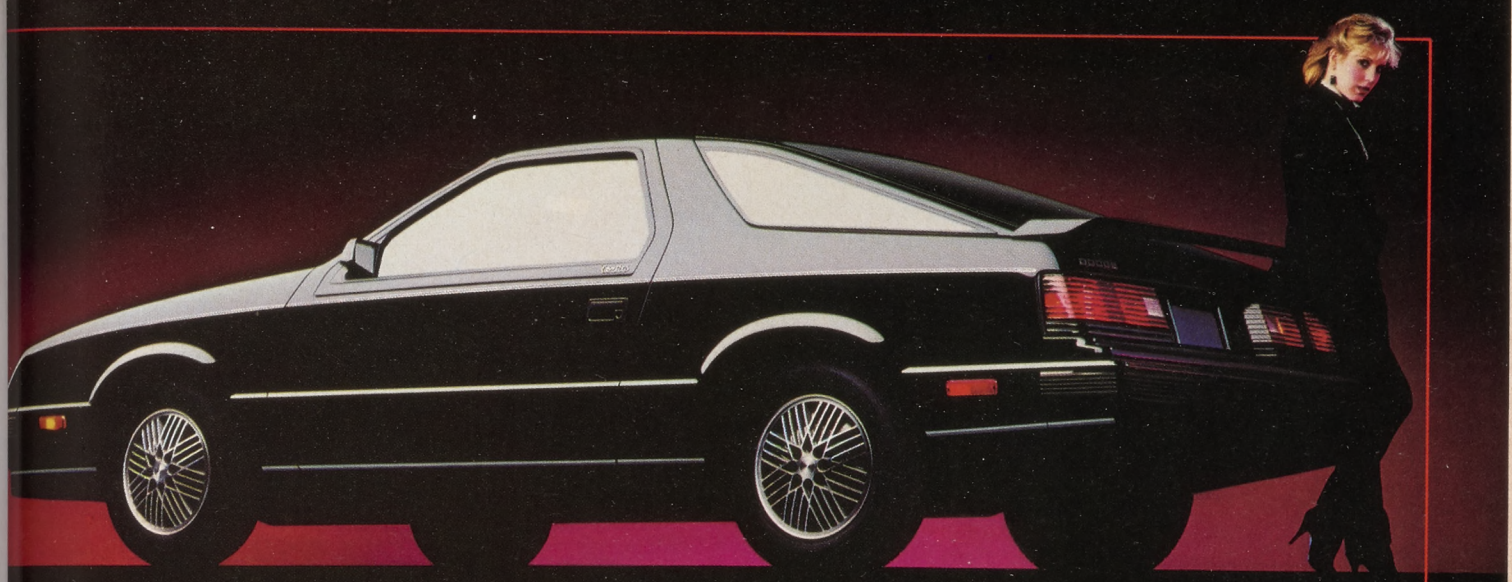
On a warm even
and liqueurs in the g
perfect ending, and
come to inspect th
with the hosts. Lunc
inclusive, by reser
through Sunday. No
code.



A short distance f
Hills campus, site o
is Ports O'Call Villag
Its newest addition
Nagoya Street, Sa
something of a di
rough, with its impo
latial decor. The foye
Italian villa. The gre
scheme is stunning,
in the bar and blac
fresh flowers and f
bles. The view of be
Angeles Harbor leav
sired, except, perha
to come in.

While all this feel
sible to catch some
out the after effect
because what we ha
family restaurant:
clan is actively invo
and their modestly
incorporates many
recipes, is a contin
hospitality spannin
From this fishermer
crab and stuffed
Dalmatian meat sal
can get complete r
$11.25 with dessert.
goulash). Other en
soup or salad begin
chicken to $15.95 f
rack.

The cuisine is no



DODGE DAYTONA. TURBOCHARGED, FUEL-INJECTED, FRONT-WHEEL DRIVE, FUEL-EFFICIENT, AND BACKED BY 5/50 PROTECTION. $9232.*

For well under ten grand, you can own one of the grandest sports cars of the century. It uses only four cylinders and one very sophisticated turbocharger* to do what everybody thought it took eight cylinders to do. That means it's lighter...to handle easily, stop quickly. And get mileage ratings of 35 est. highway, 22 EPA est. mpg.***



It includes a quick, close-ratio 5-speed. Tight, power-assisted, rack-and-pinion steering. Power brakes. And Dodge's remarkable 5/50 Protection Plan.** (You can't buy another turbocharged car in the world with this kind of standard protection.)

It comes with dual reclining front bucket seats, lots of front legroom, and plenty of luggage space. It comes with advanced front-wheel drive for better handling on slippery surfaces.

If that's not enough, you can even add niceties to your Daytona like electronically-tuned AM/FM stereo radio, sun roof, cruise control, and tinted glass all around, and still bring it in under 10 G's.* Buy or lease** one of the new Dodge Daytonas at your Dodge dealer.

DODGE. BEST BUILT, BEST BACKED AMERICAN CARS.†

Dodge ***AN AMERICAN REVOLUTION***

*Sticker price excludes taxes and destination charges but includes optional turbocharger. Aluminum wheels shown, $316 extra. **5 years/50,000 miles, whichever comes first. Limited warranty on outer body rust-through, engine and powertrain. Deductible applies. Excludes leases. SEE DEALER FOR DETAILS. ***Use EPA est. mpg for comparison. Your mileage may vary depending on speed, weather and distance. Actual hwy. mpg probably lower. †Lowest percent of NHTSA safety recalls of any American car division for '82 and '83 cars designed and built in North America; longest warranty of 1984 American models.

BUCKLE UP FOR SAFETY.



Come to Marlboro Country.



Famous Marlboro Red and Marlboro Lights–either way you get a lot to like.

© Philip Morris Inc. 1984

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Lights: 11 mg "tar," 0.7 mg nicotine—Kings: 17 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar.'84

THE LOS ANGELES PHILHARMONIC ASSOCIATION

ERNEST FLEISCHMANN, Executive Director

BOARD OF DIRECTORS

*ROCCO C. SICILIANO
Chairman of the Board

*SIDNEY R. PETERSEN
President

*MRS. GEORGE S. BEHRENDT
Vice Chairman

*C. JOSEPH LA BONTE
Vice President

*DONN B. TATUM
Vice President

*DENNIS M. KENT
Treasurer

*ALAN WAYTE
Secretary

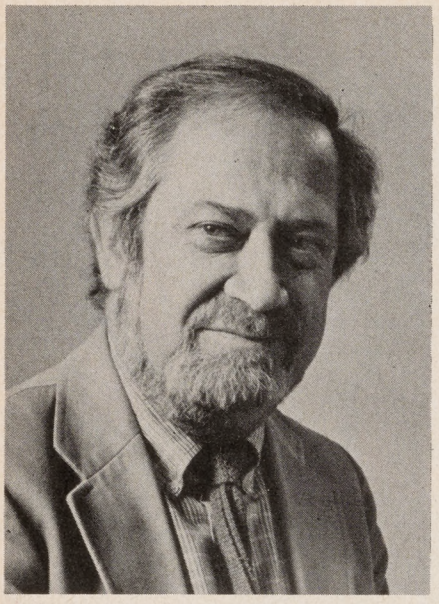
HERBERT R. BLOCH, JR.
MRS. RICHARD CALL
EDWARD W. CARTER
MRS. OTIS CHANDLER
JAMES H. CHENEY
RICHARD D. COLBURN
MICHAEL J. CONNELL
DAVRE J. DAVIDSON
*ROYCE DIENER
*BRAM GOLDSMITH
MRS. DAVID E. HART
FRED L. HARTLEY
MRS. EDWIN HOLT
*JOHN F. HOTCHKIS
MRS. EARLE M. JORGENSEN
FREDERICK G. LARKIN, JR.
IGNACIO E. LOZANO, JR.
*CHAUNCEY J. MEDBERRY III
*JOSEPH J. PINOLA
DR. SIMON RAMO
LLOYD E. RIGLER
EDFRED L. SHANNON, JR.
H. RUSSELL SMITH
HAROLD M. WILLIAMS

HONORARY LIFE DIRECTORS

MRS. NORMAN CHANDLER
Honorary Life Chairman of the Board

JOHN CONNELL JASCHA HEIFETZ DANNY KAYE

*Members of the Executive Committee



A Message from the Bowl's General Director

This summer thousands of Olympics visitors will be attending the Hollywood Bowl for the first time, and I want to extend a very special welcome to them on this occasion.

It seems to me that all of us Bowl "regulars" might benefit from a little game of make-believe and join into the spirit of our Olympic friends from all over the world by seeing and hearing the Bowl with first-time eyes and ears. The sight of our facility never ceases to amaze—for its beauty and sheer physical size. But it is the sound of the Bowl that is its heart and soul, and that relates directly to our superb Los Angeles Philharmonic. There seems no question that the ever increasing popularity of the Bowl—attendance in 1973 was around 270,000, and in 1983 it soared to more than 675,000!—is equated with the Philharmonic's status as one of the world's great orchestras. At this time we are very pleased that the Orchestra's status should not only be sustained, but advanced, through the leadership of our new music director, the internationally renowned American conductor, André Previn, who will begin his tenure in fall 1986.

This summer the Bowl is resounding to an enormous variety of great music performed by distinguished conductors and great soloists. It is doing this in a Philharmonic pre-season week, in ten weeks of Philharmonic subscription concerts, and in a week of four special, non-subscription Olympic Arts Festival events (July 23, 24, 25, 27). And interspersed amongst the weeks of Philharmonic concerts, there are five exhilarating Jazz at the Bowl evenings, four brilliant Virtuoso Series concerts, and three concerts by the remarkable Los Angeles Philharmonic Institute Orchestra. An enormous variety of wonderful music!

Back for a few words about two of the Bowl's visual elements, both of which are new to regular patrons and newcomers alike. This year patrons entering the Bowl will have noticed our new and very welcome electronic marquee, which is announcing our concerts in bright, large letters. Then, just a short distance up Peppertree Lane from Highland Avenue, stands a brand new addition of which we are very proud—the Hollywood Bowl Museum. Spearheaded by County Supervisor Ed Edelman, and sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association, and the Santa Monica Mountains Conservancy, this charming Museum has begun to add a new dimension to the Bowl's importance as a cultural center. It is open free to the public and houses exhibits and an audio-visual presentation relating to the history of the Bowl, a gift shop, and booths for listening to recordings of memorable Bowl performances. It is open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days. You are cordially invited to visit and enjoy the Hollywood Bowl Museum's sights and sounds.

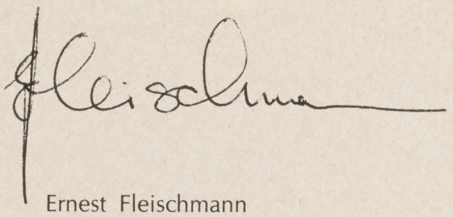
Finally, may I call attention to some of those easy-to-observe ground rules that help make the Bowl a truly enjoyable place to visit.

1) Smoking is not permitted during performances—only at intermission or before a concert. This is for the comfort of the vast majority of our patrons *as well as* the performers;

2) Please place bottles in the special holders in all boxes, and try as best you can to prevent bottles and cans from being disturbers of the peace.

Most importantly, of course, I do hope that you will thoroughly enjoy your visits to the Hollywood Bowl.

Thank you.



Ernest Fleischmann
Executive Director,
Los Angeles Philharmonic Association
General Director, Hollywood Bowl

1984 Open House at Hollywood Bowl

Children's International Festival of Performing Arts
Performances and Workshops
Mondays through Fridays
July 9–August 17

J.P. NIGHTINGALE
Masters of Ceremonies

AUGUST 6–10
"Modern Minstrelsy"—THE TROUBADORS (COULTER and LEWIS)
"Dance Traditions of Japan"—FUJIMA KANSUMA KAI
**"Discover the River of Gold"—create a puppet with BETSY BROWN

AUGUST 13–17
In the Workshop Theatre (9:30 and 10:30)
"Sense and Nonsense"—DAN CROW
"Summer Strings"—BOB BAKER MARIONETTE THEATRE
On the Plaza Stage (10:30 and 11:30)
"Super Sounds"—SUPERCUSSION PLUS

Presented by the Los Angeles Philharmonic Association and Hollywood Bowl Volunteers
Produced by Jacqueline Ruiz Blew
Monday through Friday at 9:30 & 10:30 a.m.
Admission: $2.00
Free Parking

PERFORMANCES: in the Box Office Plaza at 9:30 and 10:30 a.m.

WORKSHOPS *(marked with a star): participation for children, ages 5 and older, following the performances at 10:30 and 11:30 a.m. Please note: **space is limited and reservations are required, so please order early.**

SIGN LANGUAGE: on Wednesdays, the 9:30 performances and 10:30 workshops are interpreted in sign language for the hearing impaired.

INFORMATION: phone (213) 850-2077.

Hollywood Bowl Production Staff

Superintendent of Operations	PATTON S. MOORE
Assistant Superintendent	ED TOM
2nd Assistant Superintendent	JACQUELIN JOHNSON
Operation Manager	GENO MURPHY
Park & Ride Manager	DON HOWEY
Satellite Lot Manager	DAVE WHITE
Grounds Maintenance Supervisor	CRUZ MACIAS
House Manager	RAOUL PINNO
Traffic Sgt.	MICHAEL BUTLER
Traffic Consultant	FRANK BARNES
Plant Manager	LEO PICKHARD/ STEVE MONTAGINO
Assistant Plant Manager	CHUCK MOORE
Production Manager	MARK FERBER
Master Carpenter	GEORGE COBLE
Master of Properties	WILLIAM WILSON
Master Electrician	ROBERT SOCKOLICH
Master Audio-Visual	FRANK SUPAK
Assistant Electrician	DAVID W. WALKER
Assistant Audio-Video	RAYMOND BOW
Assistant Master Carpenter	GEORGE COBLE, JR.
Stage Manager	PAUL M. GELLER
Assistant Stage Manager	TODD A. BERMAN

HOLLYWOOD BOWL 84

Summer Home of the Los Angeles Philharmonic • Ernest Fleischmann, General Director

THE WINNING SEASON

FUTURE CONCERTS

Tuesday, August 7, 8:30
TCHAIKOVSKY, CHOPIN & WILLIAM TELL
Rossini: Overture, William Tell
Chopin: Piano Concerto No. 2
Tchaikovsky: Symphony No. 4
Lawrence Foster, conductor
(Please note change of conductor and program.)
Emanuel Ax, piano

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Thursday, August 9, 8:30
WAGNER!
The Bowl Resounds to a Feast of Wagner
Wagner: Siegfried Idyll
Wagner: The Valkyrie, Act I
Lawrence Foster, conductor
(Please note change of conductor.)
Linda Esther Gray, soprano
William Johns, tenor
Victor von Halem, bass

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 10/Saturday, August 11, 8:30
THE GREAT AMERICAN CONCERT—WITH FIREWORKS!
One of America's favorite pops conductors **Erich Kunzel** directs Pops Hoedown, Scott Joplin rags, American Fantasia, and lots more, plus a tribute to John Philip Sousa with a fantastic fireworks display.
Erich Kunzel, conductor
Rob Roy McGregor, trumpet
James Walker, flute, with **Free Flight**

Tickets: ~~$32.00~~, ~~26.00~~, ~~14.00~~, 10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, August 14, 8:30
RAMPAL RETURNS; COMISSIONA'S BOWL DEBUT
Vivaldi: Flute Concerto in F
Mozart: Flute Concerto in D, K. 314
Strauss: An Alpine Symphony
Sergiu Comissiona, conductor
(Please note change of conductor.)
Jean-Pierre Rampal, flute

Tickets: ~~$27.00~~, ~~21.50~~, ~~12.00~~, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, August 15, 8:00
Jazz at the Bowl
CLASSIC JAZZ WITH OSCAR AND "BAGS"
OSCAR PETERSON
MILT JACKSON
THE L.A. 4 (Laurindo Almeida, Ray Brown, Jeff Hamilton and Bud Shank)

Tickets: ~~$20.00~~, 14.00, 7.50, 6.50

Thursday, August 16, 8:30
POGORELICH—"A LEGEND IN THE MAKING"
(Herald Examiner)
Weber: Overture, Oberon
Franck: Symphonic Variations for Piano and Orchestra
Mendelssohn: Piano Concerto No. 1
Beethoven: Symphony No. 7
Sergiu Comissiona, conductor
(Please note change of conductor.)
Ivo Pogorelich, piano

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 17/Saturday, August 18, 8:30
CLASSICAL JAZZ AND JAZZICAL CLASSICS
Saxophone virtuoso **Gerry Mulligan** and pops maestro **Erich Kunzel** combine to bring you an enjoyable mix of jazz and classics with music by Duke Ellington, Dixie Hits, The Sax Chronicles, and a whole lot more.
Erich Kunzel, conductor
Gerry Mulligan, saxophone
The Gerry Mulligan Quartet

Tickets: ~~$32.00~~, ~~26.00~~, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, August 21, 8:30
MARSALIS PLAYS "...THE SWEETEST, MOST HUMAN-SOUNDING HORN IMAGINABLE" *(Herald Examiner)*
Gould: Fall River Legend
Hummel: Trumpet Concerto
Haydn: Trumpet Concerto
Respighi: The Pines of Rome
Leonard Slatkin, conductor
Wynton Marsalis, trumpet

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, August 22, 8:30
Virtuoso Series
THE GLORIOUS ART OF MONTSERRAT CABALLE
"The age of the diva is not over, and Montserrat Caballé is the proof." "A miraculous voice." (*New York Times,* April 1984)
The great Spanish soprano sings Italian and Spanish songs and arias by Bellini, Boito, Puccini, Rossini, Turina, Vivaldi, Vives and others.
Montserrat Caballé, soprano
Miguel Zanetti, piano

Tickets: ~~$20.00~~, ~~17.50~~, 10.00, 8.00, 6.50, 5.50, 4.00, 2.00

Thursday, August 23, 8:30
AN EPIC SYMPHONIC ADVENTURE—THE LENINGRAD SYMPHONY
Saint-Saëns: Piano Concerto No. 2
Shostakovich: Symphony No. 7 (Leningrad)
Leonard Slatkin, conductor
Cécile Ousset, piano

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 24/Saturday, August 25, 8:30
GERSHWIN!
Slatkin conducts An American in Paris, Rhapsody in Blue, Concerto in F and more, with the brilliant pianist Leon Bates.
Leonard Slatkin, conductor
Leon Bates, piano

Tickets: ~~$32.00~~, ~~26.00~~, ~~14.00~~, 10.50, 8.00, 6.50, 4.50, 2.50

Sunday, August 26, 7:30
LUCIANO PAVAROTTI
returns and resales only

Tuesday, August 28, 8:30
ZUKERMAN PLAYS BEETHOVEN
Beethoven: Overture, Coriolan
Beethoven: Violin Concerto
Sibelius: Symphony No. 2
Stanislaw Skrowaczewski, conductor
Pinchas Zukerman, violin

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, August 29, 8:30
Virtuoso Series
ZUKERMAN IN RECITAL
The popular violinist plays the Franck Sonata, and music by Bach, Dvorak, Tchaikovsky, Saint-Saens, Falla and Neikrug.
Pinchas Zukerman, violin
Marc Neikrug, piano

Tickets: ~~$20.00~~, ~~17.50~~, 10.00, 8.00, 6.50, 5.50, 4.00, 2.00

Thursday, August 30, 8:30
MENDELSSOHN'S VIOLIN CONCERTO, PLUS ROMEO AND JULIET AND THE FIREBIRD
Prokofiev: Suite, Romeo and Juliet
Mendelssohn: Violin Concerto
Stravinsky: Suite, The Firebird
Stanislaw Skrowaczewski, conductor
Yuzuko Horigome, violin

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 31/Saturday, September 1, 8:30
TCHAIKOVSKY SPECTACULAR 1984!
The program of course includes "The" Piano Concerto No.1 and the 1812 Overture—complete with fireworks, cannon and the USC Trojan Marching Band.
Erich Kunzel, conductor
Gustavo Romero, piano
USC Trojan Marching Band

Tickets: ~~$32.00~~, ~~26.00~~, ~~14.00~~, ~~10.50~~, ~~8.00~~, ~~6.50~~, 4.50, 2.50

Tuesday, September 4, 8:30
A MASTER MUSICIAN DEBUTS
Sir Charles Groves makes his Bowl debut.
Vaughan Williams: Tallis Fantasia
Elgar: Cello Concerto
Dvořak: Symphony No. 8
Sir Charles Groves, conductor
Ronald Leonard, cello

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Wednesday, September 5, 8:00
Jazz at the Bowl
SASS AND CLASS
The vocal brilliance of The Divine One—**Sarah Vaughan**—and the superb sounds of America's premier chamber jazz ensemble—the **Modern Jazz Quartet**—in a night of pure musical perfection.

Tickets: ~~$20.00~~, 14.00, 7.50, 6.50

Thursday, September 6, 8:30
ALL-BEETHOVEN
Beethoven: Symphony No. 6 (Pastoral)
Beethoven: Piano Concerto No. 5 (Emperor)
Beethoven: Overture, Leonore No. 3
Sir Charles Groves, conductor
Cristina Ortiz, piano

Tickets: ~~$27.00~~, ~~21.50~~, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, September 7/Saturday, September 8, 8:30
AN EVENING WITH HENRY MANCINI
The always-popular composer/conductor **Henry Mancini** returns to bring you a special evening of his unique and irresistible music with selections from movies, TV, pop songs, including Victor/Victoria, The Thornbirds, The Pink Panther, Peter Gunn, Stardust, Moon River, Remington Steele and lots more.
Henry Mancini, conductor

Tickets: ~~$32.00~~, ~~26.00~~, ~~14.00~~, 10.50, 8.00, 6.50, 4.50, 2.50

VISIT THE NEW HOLLYWOOD BOWL MUSEUM—ADMISSION IS FREE.

Tickets at Bowl Box Office (Mon.-Sat. 10-9; Sun. 12-6; through intermission on all concert nights) and at **Ticketmaster outlets** (May Co., Music Plus, Sportmart). **Credit card phone orders (213) 480-3232,** Orange County **(714) 740-2000,** (Mon.-Sat. 9-9; Sun. 10-7; day of performance until 1:00 p.m.). Our computerized ticket service guarantees you the best available seats at both the Box Office and through Ticketmaster phones and outlets. **Group sales,** call **(213) 850-2050. Park & Ride Express Bus** tickets $3.00 round trip ($4.00 Fullerton-Anaheim). **For all Bowl information (213) 856-5400.**

Los Angeles Philharmonic Orchestra

(founded 1919)

Simon Rattle, Principal Guest Conductor
Michael Tilson Thomas, Principal Guest Conductor
Neal Stulberg, Exxon/Arts Endowment Assistant Conductor* **William Kraft,** Composer-in-Residence†

1st Violins
Sidney Weiss
Principal Concertmaster
Alexander Treger
Second Concertmaster
Irving Geller
Associate Concertmaster
Mark Baranov
Assistant Concertmaster
Tamara Chernyak
Tze-Koong Wang
Rochelle Abramson
Mark Kashper
Lawrence Sonderling
Barbara Durant
Charlotte Sax
Mischa Lefkowitz
Barry Socher
Edith Markman
Richard Leshin
William Heffernan
Camille Guastafeste
Michele Bovyer

2nd Violins
Harold Dicterow
Principal
Jeanne Aiken
Associate Principal
Lori Ulanova
William Rankin
Jack Gootkin
Janet DeLancey
Roy Tanabe
Michael Nutt
Robert Witte
Guido Lamell
Fred Broders
Carlo Spiga
Judith Mass
Paul Stein
Maria Larionoff
Dale Allmond

Violas
Heiichiro Ohyama
Principal
Arthur Royval
Assistant Principal
Jerry Epstein
Irving Manning
David Stockhammer
Murray Schwartz
Albert Falkove
Richard Elegino
Charles Lorton
Sidney Fagott
Dale Hikawa

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

Cellos
Ronald Leonard
Principal
Daniel Rothmuller
Associate Principal
Nino Rosso
Assistant Principal
Mary Louise Zeyen
Howard Colf
Stephen Custer
Barry Gold
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Don Cole
Peter Snyder

Basses
Dennis Trembly
Principal
Bruce Bransby
Principal
Barry Lieberman
Assistant Principal
Jack Cousin
Richard D. Kelley
Frank Granato
Arni Heiderich
Frederick Tinsley
John Schiavo
Christopher Hanulik

Flutes
Anne Diener Giles
Principal
James Walker
Principal
Roland Moritz
Miles Zentner

Piccolo
Miles Zentner

Oboes
Barbara Winters
Principal
David Weiss
Principal
Donald Muggeridge
Robert Cowart

English Horn
Robert Cowart

Clarinets
Michele Zukovsky
Principal
Lorin Levee
Principal
Merritt Buxbaum
David Howard

E-Flat Clarinet
Merritt Buxbaum

Bass Clarinet
David Howard

Bassoons
David Breidenthal
Principal
Alan Goodman
Principal
Walter Ritchie
Patricia Kindel

Contrabassoon
Patricia Kindel

Horns
William Lane
Principal
John Cerminaro
Principal
Ralph Pyle
George Price
Brian Drake
Robert Watt
Assistant Principal

Trumpets
Thomas Stevens
Principal
Donald Green
Associate Principal
Rob Roy McGregor
Boyde Hood

Trombones
Byron Peebles
Principal
Ralph Sauer
Principal
Herbert Ausman

Bass Trombone
Jeffrey Reynolds

Tuba
Roger Bobo

Timpani and Percussion
Mitchell Peters
Principal
Raynor Carroll
Principal
Walter Goodwin
Charles DeLancey

Harp
Lou Anne Neill

Keyboards
Zita Carno

Librarians
James Dolan
Roy Tanabe
Assistant
Katherine Dolan
Assistant

Personnel Manager
Irving Bush

Stage Manager
George Coble

†The nationwide Composer-in-Residence program, designed and administered by MEET THE COMPOSER, INC., is funded by major grants from EXXON CORPORATION, the ROCKEFELLER FOUNDATION, and the NATIONAL ENDOWMENT FOR THE ARTS.

*The Exxon/Arts Endowment Conductors Program, administered by AFFILIATE ARTISTS INC., is sponsored by EXXON CORPORATION, the NATIONAL ENDOWMENT FOR THE ARTS, and participating orchestras.

LOS ANGELES PHILHARMONIC ASSOCIATION

Administration

ERNEST FLEISCHMANN, Executive Director
Céline Quarroz, Executive Secretary
James Donahue, Administrative Assistant

ROBERT HARTH, General Manager
Sandra Gould, Executive Assistant
DEBORAH RUTTER, Orchestra Manager
Ellie Josephs, Orchestra/Production Coordinator
Christine Pensack, Administrative Assistant

ARTHUR DEWEY, Finance Director
BRYAN CROSSLEY, Controller
Mary Bryant, Accounting Supervisor
Debora Smith, Accounting Assistant
Cindi Young, Secretary/Accounts Payable
Bonnie Smith, Secretary/Accounts Payable
Deborah Brown, Administrative Assistant
Mark Crane, Administrative Assistant

Rachel E. Felix, Payroll Supervisor
Linda Felix, Payroll Assistant

Office Services:
Carol Dennis, Employee and Public Relations Coordinator
Jorge Gutierrez, Administrative Assistant

NORMA FLYNN, Director of Publicity and Promotion
Marlisa Monroe, Publicity Coordinator
Nancy Heimerl, Promotion and Marketing Coordinator
Erica Sutphin, Promotion Assistant
Vanessa Butler, Secretary

ORRIN HOWARD, Director of Publications and Archives
Jeannette Bovard, Publications and Archives Coordinator
Laura Dixon, Publications and Archives Assistant

GRETCHEN CITRIN, Art Director and Advertising Manager
Fran Wheatley, Graphics Coordinator

REBECCA RICKMAN, Artistic Administrator
Ann Collier, Artists Liaison
Welz Kauffman, Assistant, Artists Department

JEFFREY BABCOCK, Administrator
Los Angeles Philharmonic Institute and Orchestral Training Program
Stacey Weston, Coordinator, Educational Activities

LENI ISAACS, Development Manager
Louise Fasana, Grants Administrator
Jane Margolies, Development Assistant

ANN GIESLER, Coordinator, Volunteer Activities
Helen De Francesco, Assistant to Philharmonic Volunteers

JAYE RUBANOFF, Operations Consultant

JOSEPH FISHMAN, Personnel Consultant, New Music Group

RICHARD MILLER, Data Processing Coordinator
Maureen Farrell, Data Processing Assistant

Jody Zepp, Subscription Department Supervisor
Subscription Department Assistants:
David Bassani, Richard Hess, Bernadette Irvin, Gregory Keeler, Nicola Seixas, Russell L. Wheeler

WILLIAM MURPHY, Box Office Treasurer
Box Office Assistant Treasurers:
Chris Beesemyer, Donald Bean

THOMAS FAY, Bowl Telephone Services Manager
Bruce Piner, Night Supervisor

DOROTHY ROMANIK, Manager, Group Sales

JACQUELINE BLEW, Producer, Open House at Hollywood Bowl

EXECUTIVE COMMITTEE 1984

Mrs. Edwin C. Holt, Chairman

Mrs. Bruce Bilson
Mrs. Wayne Boulding
Mrs. Edgar Dawson
Mrs. Monte Fligsten
Mrs. Debbie Grossman
Mrs. Malcom Harris
Mrs. Byron Hayes
Mrs. Diane Loeffler
Mrs. Howard Lloyd
Patti McGovern
Mrs. Michael McNalley
Mrs. Maxine K. Miller
Mrs. Fred O. Nixon
Mrs. A. Kendall O'Connor
Miss Joan-Patricia O'Connor
Mrs. Ralph H. Palmer
Mrs. Howard Panosian
Mrs. Gwyn Parry
Mrs. Sidney R. Petersen
Mrs. Raymond Prochnow
Mrs. Dudley Rauch
Mrs. Philip H. Richards
Mrs. Robert C. Sides
Mrs. K.J. Smallwood
Mrs. Robert Smigel
Mr. Tom Taylor
Mrs. Homer Toberman
Mrs. Alan R. Wolen

AREAS

Mr. & Mrs. Donald B. Grossman
Mrs. Malcom Harris
Mrs. Dieter Holberg
Violet Hyder
Mrs. Ethel Jenkins
Mrs. John F. McGinnis
Mrs. Edwin R. Murman
Mrs. Lowell C. Parode
Mrs. Leonard Penn
Mrs. Joachim F. Radzat
Harvey Roth
Mrs. Robert Wartenbe
Mrs. Ann Wilk

CARRIAGE CLUBS

Mrs. Eleanor Buck
Mrs. Randy Coombs
Mrs. Steven Elowitt
Mrs. Richard Kelvin
Mrs. Michael McNalley
Mrs. Maxine K. Miller
Mr. & Mrs. Guy Paonessa
Mrs. Gwyn Parry
Mrs. Homer E. Reed
Mrs. Thomas L. Sims
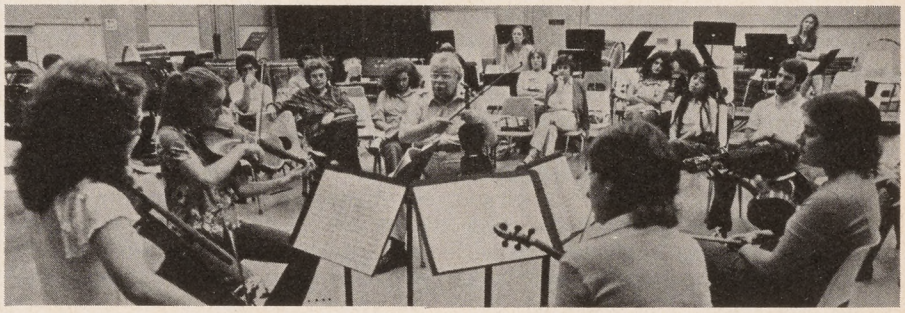
CHILDREN'S OPEN HOUSE

Mrs. Sandi Crane
Sandy Arnds
Mrs. Fred Fessler
Mrs. Morton Sollod

VOLUNTEERS



Artistic director Michael Tilson Thomas rehearses the Institute Orchestra.
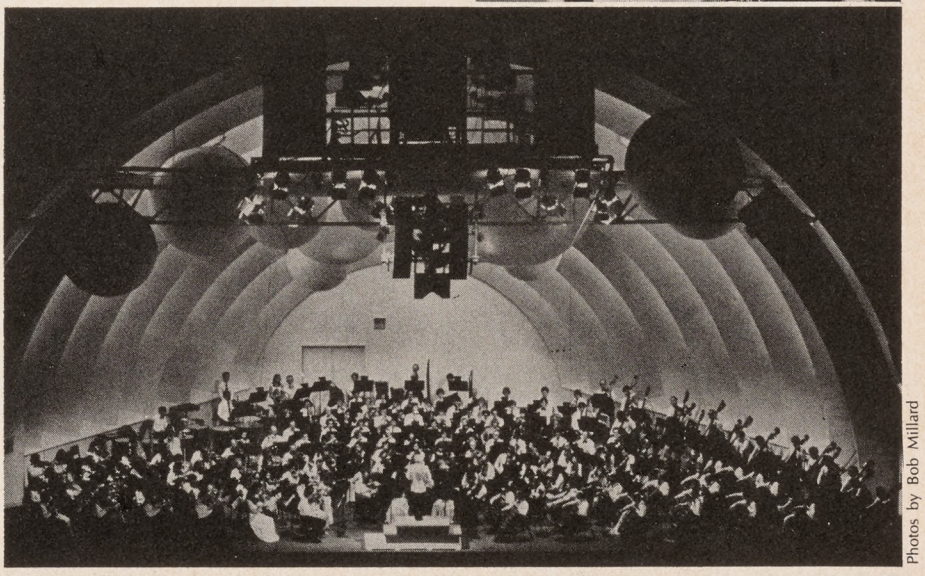


Master musician Josef Gingold coaches string players.

The Los Angeles Philharmonic Institute Orchestra, now completing its third season, attracts highly talented, international students to study with master musicians and perform at the Hollywood Bowl. Dr. Jeffrey Babcock, assisted by Stacey Weston, administers the Institute program.



The Los Angeles Philharmonic and Institute Orchestras combine for a magnificent, sonorous performance.



Photos by Bob Millard

Los Angeles Philharmonic

Tuesday, August 7, 1984, 8:30

☆**LAWRENCE FOSTER,** Conductor
☆**EMANUEL AX,** Pianist

ROSSINI Overture to *William Tell* (1829)

CHOPIN *Concerto No. 2 in F minor for Piano and Orchestra, Op. 21 (1829)

Maestoso
Larghetto
Allegro vivace

MR. AX

Intermission

TCHAIKOVSKY *Symphony No. 4 in F minor, Op. 36 (1877)

Andante sostenuto; Moderato con anima
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Allegro con fuoco

☆**The Winning Season:** Lawrence Foster, Winner Koussevitsky Memorial Conducting Prize, Berkshire Music Festival at Tanglewood, 1968; Emanuel Ax, Winner Artur Rubinstein International Piano Master Competition, 1974, Michaels Award of Young Concert Artists, 1975, Avery Fisher Prize, 1979.

*The Chopin Concerto has been recorded by the Los Angeles Philharmonic, with pianist Krystian Zimerman and Carlo Maria Giulini conducting, on Deutsche Grammophon (2531-126). The Tchaikovsky Symphony No. 4 has been recorded on London Records (CSP-10), Zubin Mehta conducting. The Orchestra also records for CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

Ed Whitting is chief piano technician for the Los Angeles Philharmonic

To make your evening more enjoyable and avoid disturbing our patrons, latecomers will not be seated while the performance is in progress. / The use of tape recorders or unauthorized cameras in Hollywood Bowl during any performance is strictly prohibited. / Photographs of individuals and crowds are often taken in public areas of Hollywood Bowl. Your use of a theatre ticket constitutes acknowledgement of your willingness to appear in such photographs and releases Hollywood Bowl, its lessees and all others from any liability resulting from use of such photographs.

NOTES BY ORRIN HOWARD

Overture to "William Tell"
Gioacchino Rossini (1792-1868)

"...the piece as a whole is treated with incontestable superiority, a verve such as Rossini had perhaps never shown before in such an alluring fashion...the Overture to 'William Tell' is a work of an immense talent which resembles genius so closely as to be mistaken for it." The quote is by Hector Berlioz, who wrote at length — essentially in complimentary terms — about Rossini's now very famous Overture to his final opera.

The opera, with a libretto by Jouy, Bis and Marrast, after Schiller's *Wilhelm Tell,* was premiered in Paris in 1829 just about the time Berlioz was preparing to compose his *Symphonie Fantastique,* and the wild-eyed French composer-turned-critic found much to excite him in the opera's Overture. Some other of his observations are well worth noting; for example, of the work as a whole, he said "...[Rossini] has so enlarged the form that his Overture becomes, in truth, a symphony in four very distinct parts, instead of the piece in two movements with which composers are ordinarily satisfied." Examining the four sections Berlioz found "...the first paints well the calm of a profound solitude... it is a poetic opening...being written only for five solo cellos, accompanied by the rest of the basses and double basses, the whole orchestra being put in action in the following piece, the storm which is beautiful and full of majesty."

He continues "The storm is succeeded by a pastoral scene of the greatest freshness — the melody of the English horn is delicious and the badinage of the flute above this tranquil song is of a ravishing freshness and gaiety."

About the last, and most (Lone Ranger) familiar section of the Overture, Berlioz enthused, and then defused his enthusiasm somewhat, saying "At the last notes of the English horn on the pastoral melody, the trumpets enter, sound a rapid and incisive fanfare (in the following *Allegro).* This last part of the Overture is treated with a brio, a verve which always excites an audience, but it is entirely based on a rhythm outworn today (but) despite the lack of originality in the theme and the rhythm, it must be admitted that the piece as a whole is treated with an incontestable superiority."

Concerto No. 2 in F minor for Piano and Orchestra, Op. 21
Frédéric Chopin (1810-1849)

The purest Romantic blood that coursed through Chopin's veins was an unique and wonderful type that could be labeled 'P' for piano. Neither symphony, opera nor oratorio tempted this man whose energies were dedicated exclusively to creating a whole new world of poetry,



Chopin at the piano

expressiveness and technique for the keyboard. For two major works — the Piano Concertos — he was obliged to write for orchestra, which he managed to do in what must be considered an acceptable rather than a distinctive manner. This was necessity, for a young pianist-composer was expected to present concerto calling cards when cultivating a public. Thank heaven he did not try to flaunt that tradition, for the repertoire would be markedly poorer without Chopin's two beautiful piano concertos.

The F-minor Concerto is, contrary to its numerical indication, the first of his two concertos. Having been published later than the so-called first Concerto, it was given a higher opus number and the designation as No. 2. Less sprawling and richer in contrast than the E-minor Concerto, the present work served Chopin well in his early career. He introduced it publicly in his first Warsaw appearance on March 17, 1830, repeating it five days later at a second, quickly organized concert. It also occupied the place of honor on his Parisian debut program February 26, 1832, winning the appreciation of, among others, the city's remarkably perceptive critic, François-Joseph Fétis, who wrote:

"Here is a young man who, giving way to his natural leanings and taking no model, has found, if not a way of reviving piano music completely, at least some of what has so long been vainly sought, that is to say an abundance of original ideas of which the type is nowhere to be discovered. That is not to say that M. Chopin is gifted with the power of a Beethoven, or that one finds in his music the vitality of conception that is so remarkable in that great man. Beethoven has composed music for the piano, but here I am speaking of music for pianists, and in this realm I find, in the inspirations of M. Chopin, indications of a change of form that may in the future exercise considerable influence on this branch of art."

How prophetic those words, for M. Chopin's inspirations profoundly affected not only the course of 19th century pianism, but, through the inspired use of chromaticism, the course of music itself. The piano as the medium for exquisite lyricism, glowing sonorities, poetic expressiveness, is revealed throughout the F-minor Concerto: In the first movement's dramatically urgent main theme and its beguilingly fresh second theme, and in the *nocturne* that is the second movement. (Chopin attributed its romantic nature to his infatuation for Konstantsya Gladkovska, and revealed his boyish tremblings in a middle-section whose agitated piano swoonings over tremolo strings create possibly the most impressive piano-orchestral moment in either concerto.)

In the *finale,* Chopin tapped a vein of simple freshness, of *mazurka* infectiousness and good spirits which, in his tubercular maturity, he was hard pressed ever to discover again. Chopin's art developed as the years went on, but nothing he wrote surpassed this last movement in simple, direct, healthy charm.

Symphony No. 4 in F minor, Op. 36
Peter Ilyich Tchaikovsky (1840-1893)

The infusion into music of intensity and passion was not a late 19th century invention, as can be seen by the many dramatic works by Mozart, Haydn, Beethoven, etc. Even so, it could hardly be anticipated that within the century following these composers, the symphony would develop to such a condition of temperamental indulgence and structural elasticity as is to be found in Tchaikovsky's *Symphony No. 4.* In the years after Beethoven's death, the way was opened for the creative artist to turn inward, examine his emotions — even the most turbulent of them — and then reveal his findings in pieces large and small. Tchaikovsky followed in the line of Romantic expressiveness, but went further than most of his colleagues by plumbing the very depths of despair and exposing the multiple hysterias of his existence.

In 1877, the year the Fourth Symphony was written, both despondency and a kind of exaltation were his, the latter a state of relative mental ease occasioned by his rescue from the former. The hypersensitive composer-professor had taken unto himself a wife (July 18, 1877), either in the hope of curing his homosexuality or of bringing a facade of respectability to his life — or both. The effort only brought him to the brink of insanity. But he survived and it remained that the only other female alliance he was ever to enter into was the one with Nadezhda von Meck, a wealthy widow who lavished upon him the one token of feminine affection the struggling composer could tolerate: financial.

The two never met, but their correspondence was copious. In one exchange, Mme. von Meck asked about a program for the Fourth Symphony. Tchaikovsky countered with an elaborate



Peter Ilyich Tchaikovsky

explanation of his composing process, and then a discussion of "our" symphony, as he referred to the work which he dedicated "to my best friend." He wrote, "In 'our' symphony there is a program. That is, it is possible for me to outline in words what it attempts to express, and to you, to you alone, I want and am able to communicate the meaning of the whole, as well as of separate sections. The introduction contains the germ of the entire symphony — Fate, the fatal force that prevents our striving for happiness from succeeding." Horns and bassoons first intone the fearful motif. A restless, groping theme in violins, developed dramatically, enforces the sense of hopelessness. Finally a plaintive clarinet melody ornamented with balletic flute arabesques brings a tender vision, after which a ghostly little waltz is danced with throbbing timpani in the background. "Happiness," says Tchaikovsky, "is here! But no, they were only dreams, and Fate awakens us harshly."

In the second movement, Tchaikovsky withdraws to one of his most touching introspections. A solo oboe sings mournfully — "A melancholy feeling suffuses you. You are sad because so much is already past." The later return of this theme in bassoon with figurations in the strings is a breathless, magical moment.

For one of the most ingratiating episodes in his music one need look no further than the *Scherzo,* which "expresses no definite sensations." The *pizzicato* main section is one of the splendors of the orchestral literature. Dazzling.

In the *finale,* Tchaikovsky pulls out all the emotional stops (included is a return of the Fate motif), and in the process exceeds somewhat the bounds of viable symphonism. "If you can not discover reasons for happiness in yourself, look to others. Get out among the people. Look, what a good time they have surrendering themselves to joy." For nationalistic emphasis, Tchaikovsky introduces a Russian folk melody, and it helps to enforce the vigor and thrust of this impassioned, temperamental music.

Los Angeles Philharmonic

		SERIES A 12 Thurs. 8:30	SERIES B 12 Thurs. 8:30	SERIES C 6 Fri. 1:30	SERIES D 9 Fri. 8:30	SERIES E 9 Fri. 8:30	SERIES F 6 Sat. 8:30	SERIES G 9 Sun. 2:30	SERIES H 9 Sun. 2:30	SERIES I 5 Sun. 2:30	SERIES K 5 Wed. 8:30	SERIES L 4 Sat. 8:30
Christopher Hogwood, conductor **Mary Rawcliffe, Katherine Ciesinski, Philip Langridge, David Thomas**, soloists **Los Angeles Master Chorale** (Roger Wagner, Director)	Bach: Mass in B Minor	Oct. 4		Oct. 5			Oct. 6	Oct. 7				
Christopher Hogwood, conductor **Malcolm Bilson**, fortepiano	Haydn: Symphony No. 6 (Le Matin) Mozart: Wind Divertimento, Part I Mozart: Fortepiano Concerto Mozart: Wind Divertimento, Part II Haydn: Symphony No. 45 (Farewell)		Oct. 11			Oct. 12			Oct. 14			Oct. 1
San Francisco Symphony **Edo de Waart**, conductor	Mozart: Symphony No. 40 in G minor, K. 550 Stravinsky: Symphony in Three Movements Strauss: Also sprach Zarathustra										Oct. 17	
Garcia Navarro, conductor **Lynn Harrell**, cello	Dvorak: Overture, Carnival Dvorak: Silent Woods Ligeti: Cello Concerto Casals: Song of the Birds Mussorgsky/Ravel: Pictures at an Exhibition	Oct. 18			Oct. 19		Oct. 20	Oct. 21				
Garcia Navarro, conductor **Jeffrey Kahane**, piano *(Xerox Pianist in Residence)	Dvorak: Overture, Carnival Saint-Saens: Piano Concerto No. 4 Mussorgsky/Ravel: Pictures at an Exhibition										Oct. 24	
Garcia Navarro, conductor **Jeffrey Kahane**, piano	Harris: Symphony No. 3 Saint-Saens: Piano Concerto No. 4 Rachmaninov: Symphonic Dances		Oct. 25	Oct. 26						Oct. 28		
Simon Rattle conducting **Alicia de Larrocha**, piano **Los Angeles Master Chorale**	Kraft: Interplay (World Premiere) Beethoven: Piano Concerto No. 2 Ravel: Daphnis et Chloe (complete)	Nov. 1			Nov. 2			Nov. 4				Nov. 1
Simon Rattle conducting **Elise Ross**, soprano	Schoenberg: String Quartet No. 2 (Orchestral Version) Beethoven: Symphony No. 3 (Eroica)		Nov. 8			Nov. 9			Nov. 11			
Luciano Berio, conductor **Heiichiro Ohyama**, viola **New Swingle Singers**	Berio: Bewegung (U.S. Premiere of the revised version) Berio: Voci (for viola and orchestra) (U.S. Premiere) Berio: Sinfonia	Nov. 15			Nov. 16		Nov. 17			Nov. 18		
Esa-Pekka Salonen, conductor **Alexander Toradze**, piano	Lutoslawski: Symphony No. 3 (West Coast Premiere) Ravel: Piano Concerto in G Mendelssohn: Symphony No. 4, "Italian"		Nov. 29			Nov. 30			Dec. 2			
Michael Tilson Thomas conducting **Ilana Vered**, piano	Copland: Variations for Orchestra Stravinsky: Petrouchka (complete) Rachmaninov: Rhapsody on a Theme of Paganini Tchaikovsky: Overture-Fantasy, Romeo and Juliet	Dec. 6		Dec. 7				Dec. 9				
Michael Tilson Thomas conducting	Tchaikovsky: Overture-Fantasy, Romeo and Juliet Stravinsky: Petrouchka (complete) Beethoven: Symphony No. 7										Dec. 12	
Michael Tilson Thomas conducting	Ives: Holidays Symphony (World Premiere of the revised version) Beethoven: Symphony No. 7		Dec. 13						Dec. 16			
Michael Tilson Thomas conducting **Florence Quivar**, mezzo-soprano	Mahler: Rückert Lieder Mahler: Symphony No. 5	Dec. 20			Dec. 21		Dec. 22			Dec. 23		
Simon Rattle conducting **Kyung-Wha Chung**, violin	Beethoven: Violin Concerto Sibelius: Symphony No. 2	Jan. 3			Jan. 4			Jan. 6				
Simon Rattle conducting **Peter Serkin**, piano	Takemitsu: Piano Concerto (World Premiere) Mahler: Symphony No. 10 (complete)		Jan. 10			Jan. 11			Jan. 13			
Guenther Herbig, conductor **Yo-Yo Ma**, cello	Lalo: Cello Concerto Bruckner: Symphony No. 5					Feb. 8						Feb. 3
Guenther Herbig, conductor **Gidon Kremer**, violin	Weber: Overture, Oberon Schnittke: Violin Concerto No. 3 (West Coast Premiere) Beethoven: Symphony No. 4										Feb. 13	
Guenther Herbig, conductor **Gidon Kremer**, violin	Bach: Orchestral Suite No. 1 in C Schnittke: Violin Concerto No. 3 Beethoven: Symphony No. 4		Feb. 14	Feb. 15			Feb. 16		Feb. 17			
Michael Tilson Thomas conducting **Zoltan Kocsis**, piano	Del Tredici: Happy Voices (World Premiere of the revised version) Rachmaninov: Piano Concerto No. 2 Tchaikovsky: Suite No. 1	Feb. 21			Feb. 22			Feb. 24				
Neeme Jarvi, conductor **Radu Lupu**, piano	Stenhammar: Overture, Excelsior Beethoven: Piano Concerto No. 1 Dvorak: Slavonic Dances, Op. 46		Feb. 28			Mar. 1			Mar. 3			
Neeme Jarvi, conductor **Katia Labeque**, piano **Marielle Labeque**, piano	Berlioz: Three Pieces from The Damnation of Faust Poulenc: Concerto for Two Pianos Dvorak: Slavonic Dances, Op. 46 (Mar. 6 only) Dvorak: Slavonic Dances, Op. 72 (Mar. 7, 8, 10 only)	Mar. 7			Mar. 8			Mar. 10			Mar. 6	
Sir Charles Groves, conductor **Sidney Weiss**, violin	Tippett: Concerto for Double String Orchestra Barber: Violin Concerto Brahms: Symphony No. 2		Mar. 14			Mar. 15				Mar. 17		
Mark Elder, conductor **Krystian Zimerman**, piano	Beethoven: Overture, Fidelio Beethoven: Piano Concerto No. 4 Rachmaninov: Symphony No. 3	Mar. 28				Mar. 29		Mar. 31				
Herbert Blomstedt, conductor **Ronald Leonard**, cello	Dvorak: Cello Concerto Strauss: An Alpine Symphony		Apr. 4	Apr. 5					Apr. 7			
Carlo Maria Giulini, conductor **Murray Perahia**, piano	Schumann: Piano Concerto Bruckner: Symphony No. 7	Apr. 11			Apr. 12			Apr. 14				Apr. 1
Carlo Maria Giulini, conductor **Rudolf Serkin**, piano **Alison Hargan, Claudine Carlson, David Gordon, Kevin Langan**, soloists **Los Angeles Master Chorale**	Mozart: Overture, The Marriage of Figaro Mozart: Piano Concerto in E flat, K. 482 Mozart: Requiem		Apr. 18			Apr. 19			Apr. 21			
Carlo Maria Giulini, conductor **Lorin Levee**, clarinet, **Alison Hargan, Claudine Carlson, David Gordon, Kevin Langan**, soloists, **Los Angeles Master Chorale**	Mozart: Overture, The Marriage of Figaro Mozart: Clarinet Concerto Mozart: Requiem						Apr. 20					
Erich Leinsdorf, conductor **Vladimir Ashkenazy**, piano	Barber: Essay No. 2 for Orchestra Bartok: Piano Concerto No. 2 Dvorak: Symphony No. 6	Apr. 25			Apr. 26					Apr. 28		
Erich Leinsdorf, conductor **Anne-Sophie Mutter**, violin	Ruggles: Angels Brahms: Violin Concerto Stravinsky: Le Sacre du Printemps		May 2	May 3								

André Previn, Music Director-designate • Simon Rattle and Michael Tilson Thomas, Principal Guest Conductors • Neal Stulberg, Exxon/Arts Endowment Assistant Conductor*

*The Exxon/Arts Endowment Conductors Program are sponsored by Exxon Corporation, New York

1984/85 Season

SERIES B-1 6 Thurs. 8:30	SERIES B-2 6 Thurs. 8:30	
		We anticipate the Bach tercentenary with the composer's magnificent B Minor Mass, conducted by Christopher Hogwood, with four distinguished soloists and the Master Chorale. Christopher Hogwood's name is virtually synonymous with authentic representations of early music; his recordings and live performances have won him an enormous following throughout the world.
Oct. 11		Malcolm Bilson, a modern master of the fortepiano, joins conductor Christopher Hogwood in a program of Mozart and Haydn performed as it might have been heard in the composers' own time. The program includes two works by Mozart—a concerto and a Wind Divertimento based on themes from that composer's operas, as well as two of Haydn's amazing, innovative symphonies.
		Now in his final season as the highly successful music director of the San Francisco Symphony, Edo de Waart makes a welcome return to Los Angeles, along with the musicians he has inspired to "thrilling performances of nobility, passion and grandeur" *(Washington Post)*. Their program is designed to exploit a great orchestra's virtuosity and versatility.
		The dynamic Spanish conductor Garcia Navarro has as his soloist one of the world's most celebrated cellists, Lynn Harrell. Harrell performs Ligeti's Concerto for Cello and Chamber Orchestra, as well as two charming short works—Dvorak's "Silent Woods" and Casals' "Song of the Birds."
		1983 Arthur Rubinstein gold medal winner Jeffrey Kahane makes his Music Center debut with a performance of Saint-Saëns' tuneful Piano Concerto No. 4. Two popular works by Dvorak and Mussorgsky complete an enjoyable program.
	Oct. 25	Roy Harris' music is American to the core and the powerful Third Symphony is one of his acknowledged masterpieces. The dramatic Symphonic Dances of Rachmaninov contrast with the high spirits of the Saint-Saëns Concerto No. 4, featuring the prodigiously gifted pianist Jeffrey Kahane.
		Principal guest conductor Simon Rattle returns to Los Angeles after winning yet more acclaim in Europe. "The most conspicuously successful of all British conductors over the last decade" (*The Times*, London), will conduct the world premiere of William Kraft's "Interplay," as well as the ravishing complete score for the famous Ravel ballet. That incomparable artist Alicia de Larrocha joins him for the delightful Piano Concerto No. 2 by Beethoven.
Nov. 8		A provocative program couples Schoenberg's revolutionary post-Romantic String Quartet No. 2, in the version for full string orchestra, with Simon Rattle's first performance here of a Beethoven symphony.
		Luciano Berio, one of the leading composers of our time, returns to Los Angeles with his latest work, "Voci," featuring Philharmonic violist Heiichiro Ohyama. His program also includes one of the most popular and accessible major works of the last twenty years, "Sinfonia," featuring the amazing New Swingle Singers.
	Nov. 29	The brilliant young Finnish conductor Esa-Pekka Salonen makes his American debut conducting Mendelssohn's "Italian" Symphony and the West Coast premiere of Witold Lutoslawski's Symphony No. 3, which the Chicago Symphony commissioned from the distinguished Polish composer. Another Philharmonic "first" at this concert will be the Music Center debut of the phenomenally gifted Russian pianist Alexander Toradze.
		Principal guest conductor Michael Tilson Thomas conducts a wide variety of Russian music by Rachmaninov, Tchaikovsky and Stravinsky, as well as Copland's impressive Orchestral Variations; all works are to be heard on the Philharmonic's Isuzu-sponsored tour to New York, Washington D.C., and Florida in January/February.**
		Tilson Thomas conducts three of the works in which he has previously demonstrated his spectacular talents: Tchaikovsky's "Romeo and Juliet," Stravinsky's "Petrouchka," and Beethoven's Seventh Symphony. The *Daily News* music critic has written that Thomas' "energy and forceful momentum make him a Beethoven conductor with something new to offer."
Dec. 13		Heard for the first time in its revised and corrected version, Charles Ives' "Holidays Symphony" is the work which most thoroughly established the composer as "the archetypal ancestor of what is peculiarly American" *(Groves Dictionary)*. This celebration in music of four distinctively American holidays will be heard together with what some commentators have called Beethoven's celebration of the spirit of the dance, the Seventh Symphony.
		Marvelous Mahlerian contrasts: the simple, inward "Rückert Lieder" sung by the mezzo-soprano who is rapidly becoming one of America's most distinguished singers; and the all-encompassing musical world of the Fifth Symphony (another work to be heard in East Coast cities and in Florida on the Philharmonic's January/February tour).
		Two very popular works interpreted by two of today's most gifted, young musicians. Rattle's recent performance in Europe of the Sibelius symphonies was hailed with considerable enthusiasm; as was Kyung-Wha Chung's recent recording of the Beethoven Violin Concerto. This program will be repeated in New York's Avery Fisher Hall on January 20.
	Jan. 10	An important world premiere: a concerto specially commissioned for Peter Serkin from Japan's most distinguished composer, Toru Takemitsu, noted for his mesmerizingly exotic and evocative instrumental style. Simon Rattle also conducts Mahler's Tenth Symphony (Deryck Cooke's version), a repeat performance for which we have received many requests. This program can also be heard at Carnegie Hall, New York, on January 18.
		Without a doubt, Yo-Yo Ma is one of the most brilliant young cellists to emerge in recent years, with a devoted cult following inspired by his "sense of total commitment to the music that Casals was able to convey in his best days" (Eric McLean, Montreal *Gazette*). His performance of the Lalo Concerto will be complemented by Bruckner's Fifth Symphony, a magnificent work not played by the Philharmonic since 1969.
		Hailed as "the greatest violinist before the public today" *(New York Times)*, Gidon Kremer gives the West Coast premiere of the Violin Concerto No. 3 by Schnittke, probably the most gifted, and certainly the most controversial composer living in Russia today. Weber and Beethoven complete this intriguing program.
Feb. 14		The Detroit Symphony's new music director, Guenther Herbig "one of the great European magicians of the baton" (*Das Vaterland*, Zurich), continues our Bach tercentenary observance with the Suite No. 1 in C. The strikingly original Schnittke concerto features its masterly protagonist, Gidon Kremer. Beethoven's joyous Fourth Symphony completes another fascinating program.
		Zoltan Kocsis, whose "startlingly unpredictable musical intuition" *(Herald Examiner)* is reminiscent of the late Glenn Gould, returns to us in a performance of the most poetic of Rachmaninov's piano concertos. This enjoyable program also includes a vibrant new work by David Del Tredici, and Tchaikovsky's tuneful and stirring orchestral Suite No. 1.
	Feb. 28	Neeme Jarvi, recently appointed music director of the Scottish National Orchestra and the Gothenburg Symphony, makes his Music Center debut conducting, in two programs, all of the wonderfully exuberant Slavonic Dances of Dvorak. This week he is joined by the distinguished pianist Radu Lupu in the Beethoven Piano Concerto No. 1.
		The spectacular duo pianists, Katia and Marielle Labeque, return to enchant our audiences with the Poulenc Concerto. Neeme Jarvi continues his survey of the Dvorak Slavonic Dances.
Mar. 14		The admired British conductor, Sir Charles Groves, returns for the season's only Brahms symphony, as well as works by Barber and Tippett that have entered the mainstream of the repertoire. The Philharmonic's splendid concertmaster, Sidney Weiss, is the soloist.
		Krystian Zimerman, "... whose air of freedom and spontaneity come from a deep musicality" *(New York Times)*, performs Beethoven's Fourth Piano Concerto. Mark Elder, the music director of the English National Opera, makes his Los Angeles debut conducting Beethoven's Fidelio Overture and the moving Third Symphony by Rachmaninov.
	Apr. 4	The Philharmonic's superb principal cellist, Ronald Leonard, performs the best-loved of all cello concertos with Herbert Blomstedt on the podium. Richard Strauss' spectacular Alpine Symphony completes this colorful musical event.
		Carlo Maria Giulini has chosen the Bruckner Seventh Symphony for his first concert as guest conductor since he gave up the Philharmonic's music directorship. Murray Perahia ("one of the most compellingly distinctive pianists of his generation" *New York Times*), made a deep impression at his Philharmonic debut with the Schumann Concerto. Now hear his view of this most extravagantly romantic work... nine years later.
Apr. 18		Two master musicians and four gifted singers will be heard in this generous tribute to the infinite range, the enormous variety, the profound spirit of Mozart. A program to be cherished.
		Another chance to hear Giulini conduct the Mozart Requiem. Another late Mozart work, the enchanting clarinet concerto, features an outstanding Philharmonic soloist, Lorin Levee.
		Leinsdorf conducts the unjustly neglected Sixth Symphony of Dvorak, a stirring work, full of rich melodies. Ashkenazy will be heard in the exciting Piano Concerto No. 2 by Bartok. Two of the most acclaimed artists in the world of music combine for a very special program.
	May 2	Anne-Sophie Mutter is only twenty-one, but she is already an acclaimed veteran of Europe's most prestigious concert platforms. In her long-awaited Music Center debut she plays the Brahms Concerto. Leinsdorf closes the season with the excitement of "The Rite of Spring."

programs and artists subject to change

rogram, administered by Affiliate Artists Inc., owment for the Arts, and participating orchestras.

**The Philharmonic's U.S. tour in January/February, 1985, is supported by a grant from American Isuzu Motors, Inc.

Season Tickets

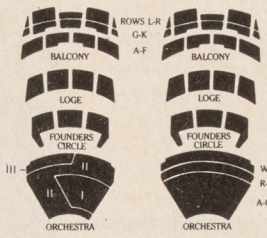
Season Ticket Prices (including 5% Music Center Facility Fee)

Location See Seating Plan 1	Series A/B 12 Thurs. 8:30	Series A1/A2 B1/B2 6 Thurs. 8:30	Series D/E 9 Fri. 8:30	Series F 6 Sat. 8:30
Founders Circle	~~300.00~~	N/A	~~210.00~~	135.00
Orchestra I	~~250.00~~	N/A	~~190.00~~	120.00
Orchestra II	200.00	N/A	150.00	100.00
Orchestra III	160.00	N/A	120.00	80.00
Loge	160.00	N/A	120.00	80.00
Balcony A-F	120.00	60.00	90.00	60.00
Balcony G-K	80.00	40.00	60.00	40.00
Balcony L-R	60.00	30.00	45.00	30.00

Location See Seating Plan 2	Series C 6 Fri. 1:30	Series G/H 9 Sun. 2:30	Series I 5 Sun. 2:30	Series K 5 Wed. 8:30	Series L 4 Sat. 8:30
Founders Circle	135.00	180.00 *	110.00	110.00	90.00
Orchestra A-Q	120.00	160.00	100.00	100.00	80.00
Orchestra R-V	100.00	130.00	80.00	80.00	65.00
Orchestra W-ZZ	80.00	110.00	70.00	70.00	55.00
Loge	80.00	110.00	70.00	70.00	55.00
Balcony A-F	60.00	90.00	50.00	50.00	40.00
Balcony G-K	40.00	60.00	35.00	35.00	30.00
Balcony L-R	30.00	45.00	25.00	25.00	20.00

*sold out in series G

Seating Plans



Plan 1 Plan 2

50% Discounts for Senior Citizens and Students

SENIOR CITIZEN subscriptions are available **FOR ALL SERIES** in Orchestra III (Plan 1), Orchestra W-ZZ (Plan 2) and the Balcony. Please include a copy of your Medicare Card, RTD pass or driver's license with your order. Persons 62 years and older are eligible. **STUDENT SUBSCRIPTIONS** are also available **FOR ALL SERIES** in Orchestra III (Plan 1), Orchestra W-ZZ (Plan 2) and the Balcony, to full-time students to age 30. Please include a copy of your current student I.D. with your order. Students and Senior Citizens may purchase two tickets per I.D. Please write your check for one-half the total amount indicated on the price list.

MUSIC CENTER
DOROTHY CHANDLER
PAVILION

Order season tickets by phone.

Call our Subscription Department at **(213) 850-2020.**

SEASON TICKET
ORDER COUPON

Name _____

Address _____

City _____ State _____ Zip _____

Business Phone _____ Home Phone _____

Mail to: Season Tickets, P.O. Box 1286, Los Angeles, CA 90078
Make check payable to Los Angeles Philharmonic, or use your VISA or MasterCard.

VISA or MasterCard No. _____ Expiration Date _____

Signature as it appears on credit card

Series	Location	No. of tickets	Price	Total
			Total Amount	

ALTERNATE CHOICE: please indicate alternate choice seating below.

Los Angeles Philharmonic

Thursday, August 9, 1984, 8:30

☆**LAWRENCE FOSTER,** Conductor
☆**LINDA ESTHER GRAY,** Soprano
WILLIAM JOHNS, Tenor
VICTOR VON HALEM, Bass

RICHARD WAGNER

A Siegfried Idyll (1870)

Intermission

Die Walküre, Act I, Concert Performance (1856)

☆**The Winning Season:** Lawrence Foster, Winner Koussevitsky Memorial Conducting Prize, Berkshire Music Festival at Tanglewood, 1968; Linda Esther Gray, Winner John Christie Award from Glyndebourne, 1973

The Los Angeles Philharmonic records for Deutsche Grammophon, London Records, CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

To make your evening more enjoyable and avoid disturbing our patrons, latecomers will not be seated while the performance is in progress. / The use of tape recorders or unauthorized cameras in Hollywood Bowl during any performance is strictly prohibited. / Photographs of individuals and crowds are often taken in public areas of Hollywood Bowl. Your use of a theatre ticket constitutes acknowledgement of your willingness to appear in such photographs and releases Hollywood Bowl, its lessees and all others from any liability resulting from use of such photographs.

NOTES BY ORRIN HOWARD

RICHARD WAGNER (1813-1883)

"A Siegfried Idyll"

The portrayal of sensualism and eroticism in Richard Wagner's music represents both high art and autobiography. The composer, not one to sublimate the desires of the flesh, lived out his fantasies in a blithely amoral manner, and often imbued his music with the passionate, x-rated imagery of his life style. Of his extra-marital dalliances, the most important and ultimately lasting was the one with Cosima von Bülow. The illegitimate daughter of Franz Liszt, Cosima bore Wagner three children while still married to his friend (!) and the champion of his music, Hans von Bülow. Following the birth of their third child, Siegfried (named for the hero of the third of *Der Ring des Nibelungen's* four music dramas, who was the son of *Die Walküre's* Siegmund and Sieglinde), Cosima divorced von Bülow, and she and Wagner were married, in August 1870.

Only months later, for Cosima's 33rd birthday, Wagner presented his wife with a musical gift — a "symphonic birthday greeting" entitled *A Triebschen Idyll* (Triebschen was the name of their villa on Lake Lucerne). Wagner took great pains to make a proper presentation of this serene, idyllic music to his wife. Having rehearsed the instrumentalists in secret, he assembled them on the staircase leading to Cosima's room, and at 7:30 on the morning of Christmas Day, conducted the first performance of the piece which was later published under the title *A Siegfried Idyll.*

Cosima's diary tells of her understandably emotional reaction to music that ebbs and flows with caressing gentleness, rises briefly to a couple of controlled climaxes, and finally shimmers poetically to a peaceful close.

Wagner derived most of the themes of the *Idyll* from his music drama, *Siegfried;* only a German cradlesong is not from the operatic source. That some of the *Siegfried* themes were themselves originally conceived for a string quartet Wagner had intended as a present for Cosima early in their relationship was not uncovered until after Cosima's death in 1930. Those origins, however, do not at all cloud the *Siegfried* source, which is readily apparent to thematic investigation.

A Siegfried Idyll stands as an unique entry in the Wagner catalogue, blissful as to emotional content, necessarily economical in its (stairway) scoring for one each flute, oboe, bassoon, two clarinets and two horns in addition to strings.

"Die Walküre," Act I

To say that the achievements of Richard Wagner are monumental is to proclaim the obvious. The man's magistral creative powers resulted in a life's work of staggering quantitative and qualitative proportions. Not only did he write the blindingly brilliant, surpassingly expressive music for his massive stage works, but the librettos as well. And, with the opening of his own theatre at Bayreuth in 1876 (financed by his devoted patron, King Ludwig II), he came to supervise every aspect of the productions of his music dramas. In these stage works (those comprising *Der Ring des Nibelungen* (The Ring of the Nibelung), as well as *Tristan und Isolde* and *Parsifal),* Wagner foreswore most of the trappings of grand opera — arias, ensembles, choruses and ballet — building his structures instead on the principle of continuous melody, in which chromaticism reigned supreme and the avoidance of final cadences (the completion of musical sentences) supported the desired continuity. Of utmost import too was his investing the orchestra with enormous prominence, and his exploiting to the fullest the system of leading motifs (musical mottos representing characters, objects and ideas).

It was during his Dresden period that Wagner, already having composed *Rienzi, The Flying Dutchman, Tannhäuser* and *Lohengrin,* became interested in the sagas of Scandinavia, Iceland and Germany, and in 1848 began writing the first of the poems upon which *The Ring* was founded. Starting with what turned out to be the final story, Wagner found himself immersed in a sprawling, complex tale of gods and dwarfs, giants and warrior maidens, magic spells and evil curses, greed, lust and (incestuous) love, and pre-eminently, the craving for power.

Chronologically, the four parts of *The Ring* story evolved this way: 1848 — *Siegfried's Death,* corresponds to *Götterdämmerung;* 1851 — *Young Siegfried* to *Siegfried;* 1852 — *Die Walküre;* 1853 — *Das Rheingold.* Having written the stories in reverse order, Wagner was ready to compose the music in the proper sequence of the drama's unfolding: *Das Rheingold* — 1853-54; *Die Walküre* — 1854-56; *Siegfried* — 1856-57, 1869; *Götterdämmerung* — 1869-74.

The complications of *The Ring's* plot preclude full examination here, but an effort must be made to trace the events that lead to *Die Walküre.*

At the beginning of *Das Rheingold,* Alberich, leader of the race of dwarfs living beneath the earth (the Nibelungs) learns of the powerful gold that is being guarded by the Rhine maidens. Only one who foreswears love can shape the gold into a magic ring, the maidens inform him. Alberich, lusting more for power than for love, steals the gold and forges the all-crucial Ring, which, however, passes into the hands of the giant, Fafner, but not before Alberich has laid a curse upon it. Fafner is one of the giants who has built a fort for the chief god, Wotan. The orchestral episode, The Entry of the Gods into Valhalla, occurs as a rainbow bridge is stretched across the valley and the gods view their glorious, newly-completed abode, which Wotan names Valhalla. At *Rheingold's* end, *The Ring's* course is plotted: Wotan must retrieve the golden object through means morally above reproach, and for this end he designs to raise up a hero who will unconsciously do his bidding.



Richard Wagner

The struggle for power over the world, the central theme of *The Ring,* proceeds in *Die Walküre* after its inception in *Das Rheingold.* Between *Rheingold* and *Walküre,* Wotan has had by Erda, goddess of the earth and of wisdom, nine daughters — The Valkyries, who bring to Valhalla the bodies of slain heroes who, reanimated, guard the threatened god. Brünnhilde is Wotan's favorite of the nine. In addition, from Wotan's alliance with a mortal woman has sprung the race of Wälsungs. Living in the woods as Wolfe, Wotan has fathered Siegmund and Sieglinde.

Separated when young and unaware of their sibling relationship, the two meet when Siegmund, being pursued by enemies, takes refuge in a hut in the woods. The hut belongs to Hunding, who has taken Sieglinde by force and made her his wife.

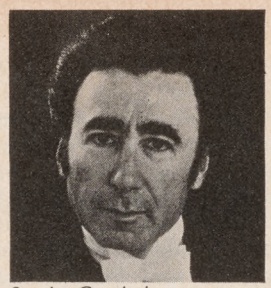
The first act begins with a prelude depicting a storm — the pelting of rain, the rumble of thunder, the crackle of lightning. The curtain opens on a desolate hut-room built around the trunk of a huge ash tree. Siegmund bursts through the door into the empty room, staggering to the hearth, desperate for rest. Sieglinde enters, thinking she has heard her husband; she sees Siegmund and answers his request for water, then gives him food. Siegmund feels the first stirrings of ardor; Sieglinde's pity for him quickly changes to love. When he has been refreshed by food and drink, he says he must leave — *Wehwalt* (Woeful), he calls himself, and does not want to bring ill fate to her. Sieglinde urges him to stay; she assures him she is already the victim of ill fate.

Soon her brute of a husband enters, his fearsomeness painted strikingly in a few dark strokes of the orchestra. While Sieglinde is serving dinner, Hunding becomes aware of the resemblance between his wife and the stranger. After Siegmund tells the story of his life, Hunding realizes him to be a deadly foe. But for the night he allows Siegmund the immunity of a guest; in the morning he must defend himself. Before Sieglinde leaves the room, she indicates with a telling glance a particular spot in the ash tree.

Left alone, Siegmund reflects bitterly on his situation, recalling that his father once promised him that when his life was endangered, he would find a sword. The fire glints on the place in the tree trunk where Sieglinde had glanced, as the Sword motif flashes in the orchestra; but he does not yet realize his father's promise is to be kept. Sieglinde enters, telling Siegmund she has drugged Hunding. She then reveals to him the story of the sword: at her wedding, an old stranger came carrying the weapon. He struck it into the trunk of the ash tree, burying the blade, and explained that he who has the strength to remove it will be its owner. The glint of steel in the ash tree is that sword.

Sieglinde speaks agitatedly of her deepest troubles, and confides her longing for a deliverer. They embrace, and as the music rises to a thrilling climax, the door to the hut flies open. It is spring, and Siegmund sings of its rapture in the *Winterstürme, wichen dem Wonnemond* (Winter storms have vanished before Maytime). A love duet follows and it is one of the glories of the Wagner canon.

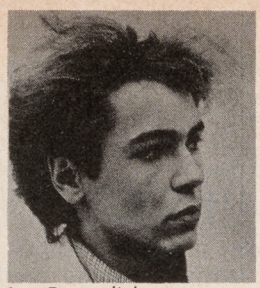
Siegmund tells her that the brother has been led there to free his sister and bride — they have now been made one by love and by spring. Siegmund, strengthened by the emotions gripping him, draws the sword from the tree, and names it *Nothung* (Needful). With Siegmund and Sieglinde in ecstatic embrace, the curtain falls as the orchestra throbs in paroxysms of Wagnerian passion.



Sergiu Comissiona



Jean-Pierre Rampal



Ivo Pogorelich



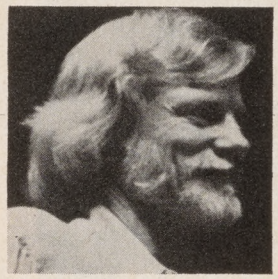
Oscar Peterson



Milt Jackson



Erich Kunzel



Gerry Mulligan

NEXT WEEK AT HOLLYWOOD BOWL

The internationally acclaimed Romanian-born conductor SERGIU COMISSIONA, who has won renown in this country as music director of two major American orchestras, the Baltimore (1969-84) and Houston (1980-present) Symphonies, will make his LOS ANGELES PHILHARMONIC debut next week in a pair of concerts at the Hollywood Bowl. Mr. Comissiona is very graciously stepping in on Tuesday and Thursday evenings for Edo de Waart, who has just cancelled all of his engagements this summer. The programs on those dates remain as originally scheduled.

With flute concertos by Vivaldi and Mozart heading the agenda on Tuesday, aficionados of brilliant instrumental virtuosity are in for a treat. Add to that the fact that the soloist in the concertos is the incomparable JEAN-PIERRE RAMPAL and the evening becomes a very special occasion. Complementing the two solo works will be a performance by Comissiona and the Orchestra of Strauss' massive, flamboyant tone poem, *An Alpine Symphony.*

Virtuosity is again on the Bowl agenda Thursday when the soloist is the sensational young Yugoslavian pianist IVO POGORELICH ("Pogorelich is a phenomenon," *High Fidelity).* He, too, has scheduled two showpieces: the Franck *Symphonic Variations* and Mendelssohn's *Concerto No. 1.* Surrounding the works for piano and orchestra will be Weber's *Oberon* Overture and the Symphony No. 7 by Beethoven.

The next installment of "Jazz at the Bowl" is on the schedule for Wednesday night, when a pair of modern giants — pianist OSCAR PETERSON and MILT JACKSON on vibes — collaborate in what promises to be an unforgettable reunion for this pair that brought down the house at the 1983 Kool Jazz Festival in New York's Carnegie Hall. The evening also features the fabulous L.A. 4 — Laurindo Almeida, Ray Brown, Jeff Hamilton and Bud Shank — in their only Southern California appearance this year.

Although not a part of the "Jazz at the Bowl" series, jazz will be an important part of the Friday/Saturday concerts next week as saxophonist GERRY MULLIGAN, one of the most influential — and daring — individuals in the history of jazz makes his debut as a soloist with the Philharmonic. With pops maestro ERICH KUNZEL back on the podium, there will be music by Duke Ellington and Mulligan himself — one of his works, *Entente,* will be having its American premiere — and many other items that will go toward making this a very special program of jazz — at its most exciting.

1985 FESTIVAL FLY-AWAY AND DRIVE-AWAY

The International Committee of the Los Angeles Philharmonic and the Philharmonic Affiliates present the fourteenth annual Festival Fly-Away.

The Grand Prize in this year's drawing is a 1985 Isuzu Impulse, courtesy of American Isuzu Motors Inc.

The First Prize is a trip for two to Japan, including round-trip executive class airfare courtesy of Japan Airlines and a week's hotel accommodations at the Akasaka Prince Hotel in Tokyo, courtesy of Prince Hotels Inc. The winner will also receive a three-piece set of Gucci luggage.

Additional prizes include a Sony Trinitron Color Television and Sony Audio Products courtesy of Sony Manufacturing Company of America, a box for four at the Hollywood Bowl for the Virtuoso Series during Summer Festival 1985, and two season tickets for the Celebrity Series at the Dorothy Chandler Pavilion, 1985/86 season.

In the past, prize winners have visited Norway, Munich, Vienna, Rome, Amsterdam, Israel, Mexico, London, Paris, Singapore and Greece. The 1984 winner of a trip to Italy was Nancy Hicks of Pacific Palisades. Mr. & Mrs. Elliot Wyner of Venice won the second prize cruise to Acapulco. The Hollywood Bowl Box was won by Mr. & Mrs. Robert Ulis of Covina, and Mr. M. Milenski of Long Beach received the Celebrity Series tickets.

This year's drawing will be held at the Philharmonic Affiliates' Spring Conference in May 1985. Gertilda Voss Conti is the 1985 Fly-Away Chairman. Tickets may be obtained for a donation of $1.00 each from any Philharmonic Affiliate member, at all Philharmonic concerts or from the Volunteer Cottage at the Hollywood Bowl, (213) 850-2165. Tickets are non-refundable and non-redeemable.

1985 FESTIVAL FLY-AWAY
& DRIVE-AWAY

LOS ANGELES PHILHARMONIC ASSN.
135 N. Grand Ave., Los Angeles, CA 90012

Please send me ____ tickets for the 1985 Festival Fly-Away & Drive-Away at $1.00 each.

Name _____

Address _____

City _____

State_____ Zip_____

Your check should be made payable to the International Committee Festival Fly-Away. Please enclose a self-addressed, stamped envelope.

Los Angeles Philharmonic

Friday and Saturday, August 10 and 11, 1984, 8:30

ERICH KUNZEL, Conductor
JAMES WALKER, Flutist
ROB ROY McGREGOR, Trumpeter
FREE FLIGHT

The Great American Concert

HERBERT — *American Fantasia* (1893)

JOPLIN — *Solace,* A Mexican Serenade (1909)
The Entertainer, A Rag Time Two Step (1902)

BRICCIALDI — *Carnival of Venice*
Arranged by James Walker

MR. WALKER
FREE FLIGHT

GERSHWIN — Summertime from *Porgy and Bess* (1935)

MR. WALKER
FREE FLIGHT

BRUBECK — *Blue Rondo a la Turk* (1960)
Arranged by James Walker

MR. WALKER
FREE FLIGHT

Arr. HAYMAN — *Pops Hoedown*

Intermission

ARNOLD — *El Sabihondo,* Concerto for Trumpet and Flügelhorn, Percussion and Orchestra (1984)
World Premiere. Commissioned by Rob Roy McGregor.

MR. McGREGOR
FREE FLIGHT

Arr. KNIGHT — *Americana,* Suite for Orchestra

SOUSA — Three Marches

Semper Fidelis (c. 1888)
The Washington Post (1889)
The Stars and Stripes Forever (1897)

Special Effects by Astro Pyrotechnics
Gene Evans, Master Pyrotechnician

The Los Angeles Philharmonic records for Deutsche Grammophon, London Records, CBS Masterworks and EMI/Angel Records.

Baldwin pianos courtesy of the Baldwin Piano Co., Los Angeles Retail Division

NOTES BY ORRIN HOWARD

"American Fantasia"
Victor Herbert (1859-1924)

The affectionate, respectful, rousing arrangements of the patriotic and popular songs comprising the *American Fantasia* could only have been made by a true-blue Yankee. Right? Wrong. Victor Herbert had been a resident of this country for only seven years when he conceived and introduced the *Fantasia* in New York in 1893, conducting the 22nd Regiment Band of which he had just become director. Which goes to demonstrate the patriotic zeal of an immigrant for his chosen land. The Irish-born, German-trained Herbert had come to America in 1886 to be with his newly-acquired wife Therese Forster, a soprano who had been invited to join the Metropolitan Opera. He had begun his life in America playing second fiddle to his successful wife, actually, cello, in the Met orchestra. But ambition, initiative and plentiful talent were soon to be his passport out of the pit and onto stage center of the East Coast's musical life, in the roles of cello soloist, conductor and composer. It is an interesting historical footnote that Czech composer Antonin Dvořák was inspired to write his cello concerto upon hearing the premiere of Herbert's second cello concerto played by Herbert himself, in 1894.

Only months after that premiere, Herbert embarked upon a new phase of his career that was to bring him large fame and considerable wealth. In the fall of 1894, he wrote an operetta *Prince Ananias,* that became the first of a string of popular stage works that included such smash hits as *Babes in Toyland, Mlle. Modiste, The Red Mill* and *Naughty Marietta.* Although apparently very busy with these creative ventures, Herbert still found time to be the conductor of the Pittsburgh Symphony (1898-1904), to compose a pair of grand operas and other serious works, and to become a founder of, and remain active in, the American Society of Composers, Authors and Publishers (ASCAP).

In his *Fantasia* bow to his adopted country, Herbert chose six songs, treating each in a distinctive manner. After a theatrically grandiose introduction, *Hail Columbia* marches in, to be followed by an at first pensive and atmospheric, finally a stirring, *Swanee River. The Girl I Left Behind Me* comes as a brief interlude with snare drums and a piccolo, and trumpet fanfares. *Dixie,* all military flourish, introduces *Columbia, The Gem of the Ocean,* in the same martial vein, and *The Star-Spangled Banner* caps the *Fantasia* with appropriate patriotic fervor.

"Solace"; "The Entertainer"
Scott Joplin (1868-1917)

As a leader in the development of an authentic American music, Scott Joplin stands as an important historical figure, tied inseparably to the rag rhythm which influenced the classical as well as the popular idioms of our century. Ragtime, a tributary to blues and jazz — and all three linked to the American minstrelsy which gave rise to the emergence of the Negro performer — was the rage for something less than three decades.

Beginning in the 1890's and continuing through the end of World War I, the piano rag was to Americans what the waltz had been to the Viennese. Preeminent among composer-performers of piano rags (basically, a syncopated right hand over a steady bass) was Scott Joplin, who, starting with his *Maple Leaf Rag* in 1899, became the father-figure of the style. Joplin died in 1917, a man largely broken by the frustrations of trying to have his opera *Treemonisha,* produced. Little could he have foreseen that there was to be a Joplin revival (triggered in the 1970's by the film *The Sting),* that his single pieces would again become the rage, *and* that the ambitious opera would be given full-scale productions.





"El Sabihondo"
Hubert Arnold (b. 1945)

Hubert Arnold studied composition with Dr. H. Owen Reed at Michigan State University. He was awarded an M.A. from that institution and thereafter served as a staff arranger with the United States Military Academy Band at West Point. He has pursued a career in New York as a pianist/arranger, having been notably associated with the vocalists Margaret Whiting and Julius La Rosa. His *La Fantaisie Eclectique* was recently premiered by the New York Saxophone Quartet.

NOTE BY THE COMPOSER

El Sabihondo, a concerto in one movement for trumpet and flügelhorn soloist, rhythm section, and orchestra, was commissioned by Rob Roy McGregor. The title (the 'wise man', or more commonly, the 'know-it-all') alludes to the high level of expertise in concert and jazz styles required of the soloist.

The main theme in abbreviated form is first stated in a slow tempo by the clarinets and bassoons. Shortly after the ensuing entrance of the solo trumpet, the piece evolves into faster and slower sections in which the theme is developed. The rhythm section is introduced and there is a lengthy jazz improvisation by the flügelhorn.

After a prominent brass chorale treatment of the main theme, the tempo slows for a 'sotto voce' solo by the trumpet. That completed, a rhythmic ostinato is established and finally we hear the main theme stated in full by the solo trumpet. After jazz solos by the keyboard and trumpet, the tempo broadens for the final summation by the entire orchestra and soloist.

Music by John Philip Sousa
(1854-1932)

In the last half of the 1800's, Austria had its waltz king — Johann Strauss, Jr. — and America had its march king — John Philip Sousa. Sousa was known the world over as a band leader and the composer of dozens upon dozens of marches, as well as operettas, orchestral suites and songs. Interestingly, Sousa started his musical studies on the violin, but soon he was learning and became proficient on wind instruments, so that by age 13 he was playing in the Marine Band. Before he was 18, he was leading an orchestra in a vaudeville theatre in his native Washington, D.C.

Sousa's band activities began in earnest, however, in 1880, when he was appointed leader of the Marine Band; 12 years later he resigned to organize a band of his own, with which he gave concerts literally around the world. In addition to his musical activities, Sousa was a novelist with five books to his credit, and also published an autobiography, *Marching Together.*

ABOUT THE ARTISTS



LAWRENCE FOSTER, chief conductor of the Orchestre National de Monte Carlo and chief conductor-elect of the Lausanne Chamber Orchestra (beginning in 1985-86), was born in Los Angeles in 1941 and made his professional debut at the age of 18 (in 1960) with the then newly-formed Young Musicians Foundation Debut Orchestra of Los Angeles. For the next four years he served as that ensemble's music director. During the same time he also became conductor of the San Francisco Ballet, a post he held until 1965 and which took him on three national tours, including New York seasons with Margot Fonteyn and Rudolf Nureyev.

From 1965 to 1968, Mr. Foster was assistant conductor of the Los Angeles Philharmonic, beginning a relationship that has remained close throughout the years and led to many appearances with the Orchestra both at the Hollywood Bowl and winters at the Music Center.

In January 1969, Mr. Foster won international recognition when he was named chief guest conductor of the Royal Philharmonic Orchestra, becoming one of the youngest conductors to hold such an important position with a major London orchestra. He remained with the Royal Philharmonic until 1974 when he was appointed music director of the Houston Symphony. After four seasons in Houston he left to accept his current position in Monte Carlo.

Mr. Foster guest conducts many of Europe's leading orchestras, including those in Amsterdam, Berlin, Brussels, Copenhagen, Israel, Lisbon, Madrid, Milan, Munich, Oslo, Paris, Stockholm, Vienna and Zurich, all the London orchestras, and the major symphonies in the United States. He has been general music director in Duisburg since the 1983/84 season.

Recently Mr. Foster has been increasing his opera appearances, conducting at Covent Garden, the Metropolitan, in Hamburg and Houston; he has been appointed one of the principal guest conductors of the Dusseldorf Opera. Future operatic engagements include *Madama Butterfly* in Houston, *La Donna del Lago* at Covent Garden and *Wozzeck* in Berlin, all in 1985.



The distinguished Polish-American pianist **EMANUEL AX** came to the attention of the music world in September 1974, when he won the first Artur Rubinstein International Piano Master Competition. In the decade since, his performances worldwide as a recitalist and a chamber music player, and as soloist with major symphonic ensembles have consistently won high critical praise. Following his triumph at the Rubinstein Competition, he was the 1975 recipient of the Michaels Award of Young Concert Artists, and winner of the prestigious Avery Fisher Prize in 1979; in addition, he has taken honors in Warsaw's Chopin, Belgium's Queen Elisabeth and Lisbon's Vianna da Motta Competitions.

Born on June 8, 1949, Mr. Ax first studied with his father, a coach at the Lvov Opera. In 1961 he moved to New York to study with Mieczyslaw Munz as a scholarship student at the Juilliard School of Music. Today he is one of the most active pianists of his generation, performing in recital and chamber music concerts, and as soloist with most of the major orchestras in the U.S. and Europe.

Mr. Ax made his debut with the Los Angeles Philharmonic in 1975 at Hollywood Bowl and has since returned frequently to play with the Orchestra at both the Bowl and the Music Center.



Scottish soprano **LINDA ESTHER GRAY** has won wide renown as a Wagnerian interpreter of the first order since her triumph as Isolde with the Welsh National Opera in 1979, and her subsequent recording of the role under Reginald Goodall. Last summer she made a highly praised Hollywood Bowl debut with the Los Angeles Philharmonic in an all-Wagner concert.

Miss Gray made her operatic debut in 1972 as Mimi in *La Bohème* with the Glyndebourne Touring Opera, and was honored the following year with the Kathleen Ferrier Memorial Scholarship and the John Christie Award from Glyndebourne. She has since sung a variety of roles with the Glyndebourne Opera, both at the annual festival and on tour, including Elektra in *Idomeneo,* Tatyana in *Eugene Onegin,* the Countess in *Le Nozze di Figaro* and Agathe in *Der Freischütz.*

In her native country she has appeared with the Scottish Opera many times since her debut there in 1975. Her roles with that company include Isolde, the title role in *Ariadne auf Naxos,* Amelia in *Simon Boccanegra* and Donna Elvira in *Don Giovanni.* She has also performed in a number of productions with the English National Opera, taking the title roles in *Aida, Tosca* and *Ariadne* and singing the Countess in *Le Nozze di Figaro.*

Recent operatic engagements have included her first La Scala performances, as Ariadne this past January and Elisabeth in *Tannhäuser,* and *Turandot* with the Scottish Opera in April.

The acclaimed soprano also maintains a successful career as a concert artist, appearing with major symphony orchestras throughout Great Britain.

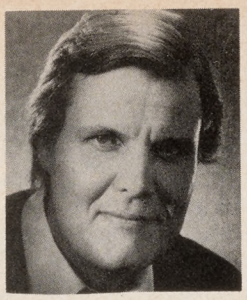


Tenor **WILLIAM JOHNS** has been highly praised for his performances at the world's leading opera houses in such roles as Otello, Parsifal, Siegmund, Samson, Lohengrin, Radames, Don Jose, Hoffmann, Florestan, Rienzi and Tristan, among others.

A native of Tulsa, Oklahoma, Mr. Johns made his professional debut in Bremen, Germany in 1973 as Rodolfo in *La Bohème.* Immediately thereafter, he was engaged by a number of European companies, and his subsequent performances throughout Germany and Italy established his reputation as one of the leading Heldentenors of the day.

In this country, he has scored particular success with the Chicago Lyric Opera, starring in their productions of *Die Meistersinger, Lohengrin* and *Ariadne auf Naxos.* He has also earned critical acclaim with the San Francisco and Metropolitan Operas, appearing with the latter company in *Aida, Carmen* and *Norma.* His success at the Teatro Colon in *Ariadne* this past October has resulted in many invitations to return to South America.

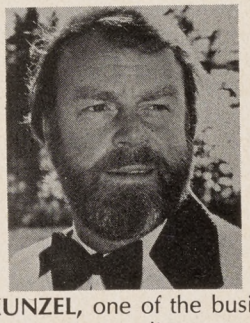
Although known primarily for his work on the operatic stage, Mr. Johns has also appeared as a soloist with symphony orchestras both in this country and abroad. He made a highly praised debut with the Los Angeles Philharmonic last summer at the Hollywood Bowl in an all-Wagner program.



German-born bass **VICTOR VON HALEM** is making his debut with the Los Angeles Philharmonic singing the role of Hunding in Thursday evening's concert performance of Act I of Wagner's *Die Walküre.*

A native of Berlin, Mr. von Halem received his musical training in Munich from 1959-1965. An audition for Herbert von Karajan won the young singer his first engagement at the Deutsche Oper Berlin in 1966, and he has been a permanent member of that company ever since. Guest engagements have taken him throughout the U.S., Canada, Japan, Italy, France and Portugal, and he has performed at many of the major European festivals, including the Orange, Athens, Edinburgh and Salzburg, the latter again with von Karajan.

In addition to his renown in the operatic world, Mr. von Halem is a distinguished concert artist who has collaborated with such renowned conductors as Abbado, Ozawa, Maazel, Dorati, Kleiber and Levine.

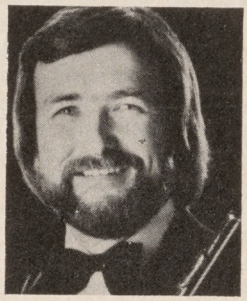


ERICH KUNZEL, one of the busiest conductors on pops podiums across the country, made a very successful debut with the Los Angeles Philharmonic last summer at the Hollywood Bowl. Conductor of the Cincinnati Pops Orchestra, Toronto Symphony Promenades, and Winnipeg Symphony Pops, Mr. Kunzel also appears annually on the podiums of the Chicago Symphony at the Ravinia Festival, the National Symphony Orchestra, Cleveland Orchestra at Blossom Festival, Canadian Opera Company (Toronto), National Arts Centre Orchestra of Canada (Ottawa) and the Boston Pops, which he has conducted in over 70 concerts at Symphony Hall and on tour in the U.S. and England since his debut with that ensemble in 1970. In addition, he is a regular guest conductor with other symphony orchestras throughout the country and is active as a recording artist.

Born in New York, Mr. Kunzel decided on music as a career shortly after

entering Dartmouth College as a chemistry major. Upon graduation from Dartmouth and while completing graduate degree programs at Brown and Harvard, he studied conducting with Pierre Monteux, eventually becoming Monteux's personal assistant. His first professional engagement was in 1957 at the Santa Fe Opera; he has returned there on many occasions and in 1965 led the American premiere of Shostakovich's first opera, *The Nose.* His pops conducting career began that same year (1965) when, as resident conductor of the Cincinnati Symphony, he became responsible for their *8 O'Clock Pops* series.

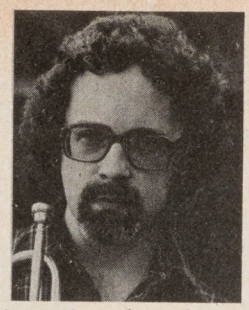
Mr. Kunzel has collaborated with many of the leading pops artists, including Sarah Vaughan, Ella Fitzgerald, Roberta Flack, Joel Grey, Doc Severinson, Benny Goodman, Johnny Mathis, Carol Channing, and the late Duke Ellington.



JAMES WALKER is well-known to Hollywood Bowl audiences as a principal flutist with the Los Angeles Philharmonic, a post he has held since 1977. He received his early musical training in his native Kentucky and furthered his studies at the University of Louisville School of Music. He performed with Pierre Monteux's "la Domaine" school for conductors, the USMA Band at West Point, the Premier Woodwind Quintet, the Pittsburgh Symphony and the New Pittsburgh Quintet before coming to Los Angeles.

Mr. Walker has appeared as soloist with the Philharmonic and is a frequent performer on its chamber music series. He also works extensively in television, radio and films and he has recorded Randall Croley's *Concerto for Flute and Metal Orchestra* and Daniel Perlongo's *Fragments* for flute and cello. In addition to his commitments with Free Flight, he maintains a busy teaching schedule of private students and master classes.

ROB ROY McGREGOR joined the Los Angeles Philharmonic's trumpet section in 1981 after serving for eleven years as assistant principal trumpet with the Baltimore Symphony. During his tenure in Baltimore, Mr. McGregor appeared as soloist with many chamber ensembles and at summer music festivals from Alaska to West Germany. He was also involved in organizing and managing a Baroque ensemble in Baltimore — Pro Musica Rara.



The University of Michigan graduate has also been a member of the Toledo Symphony and Hudson Valley Philharmonic, and was solo trumpet with the West Point Band. He has performed with Helmuth Rilling in Stuttgart, West Germany and with the Oregon Bach Festival Orchestra in Eugene and at the Hollywood Bowl. This is his first appearance as soloist with the Philharmonic.

FREE FLIGHT, an unique group on today's music scene, combines the demanding discipline of classical music with the improvisational excitement of modern jazz. They have been arousing enthusiasm from coast to coast with their repertoire of classical works, jazz adaptations of classical works and original compositions since their formation in 1981 by James Walker, a principal flutist of the Los Angeles Philharmonic. During the group's first year they appeared throughout the West Coast, including performances at the Hollywood Bowl, UCLA, the Mark Taper Forum, with the Beverly Hills Symphony, and with the New American Orchestra at the Music Center Pavilion. The year culminated in an unprecedented double appearance on *The Tonight Show,* when Johnny Carson was so impressed with them at the first show's taping that he invited them back the following night. They have also been profiled by KCET-TV and have already made a return engagement on *The Tonight Show.*

Last summer Free Flight gave the world premiere of Roger Kellaway's *Concerto for Flute, Jazz Trio and Orchestra* with the Los Angeles Philharmonic at the Hollywood Bowl. This is the group's second appearance at the Hollywood Bowl this season: they performed at the Olympic Arts Festival Week's Jazz Marathon on July 23.

Members of Free Flight are James Walker, flute; Mike Garson, keyboards; Jim Lacefield, bass; and Ralph Humphrey, percussion.

A New Friend You Should Know About...

The Los Angeles Philharmonic is pleased to acknowledge the support of American Isuzu Motors Inc. As the sponsor of the Philharmonic's 1985 U.S. Tour, Isuzu is helping us sustain the growth necessary to maintain the Philharmonic's position as a leader in its field and in the Los Angeles community.

HOLLYWOOD BOWL MUSEUM

Visitors numbering in the thousands have already enjoyed the new and fascinating addition to our world-famed concert center, the Hollywood Bowl Museum, which is located adjacent to the Patio Restaurant on Peppertree Lane.

Formerly the site of the Philharmonic's Season Tickets Office, the beautifully remodeled building houses memorabilia relating to the more than 60 years of entertainment history that have made the Bowl a landmark in Southern California, known throughout the world. Included in the exhibit are scale models of the Hollywood Bowl shells designed by Lloyd Wright in 1927 and 1928, the brilliant costumes from the original productions of Stravinsky's ballets *The Firebird* and *The Rite of Spring,* and numerous photographs, drawings and blueprints. In addition, a fascinating 20-minute film traces the Bowl's history from 1922 to the present and special listening booths and tapes are available for persons wishing to listen to memorable Bowl performances.

A Gift Shop offers a selection of books, records and tapes, jewelry by designer Michael Bates, and posters, post cards and stationery.

The Hollywood Bowl Museum project was spearheaded by County Supervisor Ed Edelman and is jointly sponsored by the County of Los Angeles, the Los Angeles Philharmonic Association and the Santa Monica Mountains Conservancy. The interior space was designed by Elsa Leviseur/Tanzmann Associates. Coordinator for the Museum's opening exhibits is Dr. Naima Prevots-Wallen.

The Hollywood Bowl Museum is open from 9:30 a.m. to 8:30 p.m. on concert days and 9:30 a.m. to 4:30 p.m. all other days during Summer Festival 84 (through September 22). During the remainder of the year, the Museum hours will be 10:00 a.m. to 5:00 p.m. Wednesdays through Sundays. Admission is free.

The Los Angeles Philharmonic Association sponsors the Los Angeles Philharmonic Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer Affiliate Committees provide substantial support for its activities. The Los Angeles Philharmonic's concerts are also made possible, in part, through the sponsorship of the National Endowment for the Arts, the California Arts Council, the Los Angeles County Board of Supervisors, the Los Angeles County Music and Performing Arts Commission and the Cultural Affairs Department of the City of Los Angeles.

ISUZU PRESENTS

The Los Angeles Philharmonic

1 9 ISUZU 8 5



ISUZU IMPULSE

ddl foodshow ddl

AL FRESCO PICNICS

CATERING

DELIVERY

RESTAURANT





In the Italian tradition
244 N. Beverly Drive, Beverly Hills
213-859-2700
Tues. – Sun.
Available for private parties

OPULENT SURVIVAL

GOURMET TAKE-OUT
Survival for those who eat the finest... chicken, shrimp, fish and ribs at the Bowl, the beach, the game or home. Remember to call ahead.

Amber's now has attractive totes! Available for your Opulent Survival outing.



the Golden Crust
AMBER'S
CHICKEN • KITCHENS

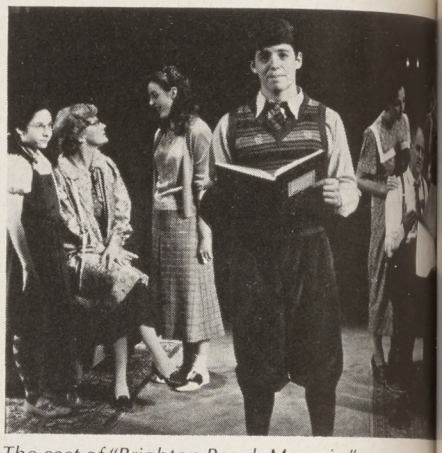
SHERMAN OAKS
(818) 788-0881
GRANADA HILLS
(818) 366-1888
HOLLYWOOD
(213) 851-7311

ENCINO
(818) 995-3200
NO HOLLYWOOD
(213) 506-0608

(continued from p. 29)

ual sense from Japanese woodblock prints; and the works of East Side artist Raphael Soyer shaped the palette used in *Brighton Beach Memoirs*.

As a person deeply sensitive to qualities of light, how has Musser chosen to illuminate her own home? The question evokes a guffaw: "It's the shoemaker's children! Only place you can see in either one of my houses is at the drawing board. I see very few household lamps and that kind of thing that I like, so I don't have any, to speak of. It's pretty dark, except in my studio."



The cast of "Brighton Beach Memoirs" (Matthew Broderick in foreground)

That studio is in her New York apartment; at the country house she flatly refuses to draw: "The country's not *for* that. It's to keep my sanity. If I put a drawing board up in the country and sat there looking outside where I would rather be, it would be very frustrating." What, then, does she do instead on her long country weekends? "Oh, I play in the dirt, and fish some. Lots of land there, and flowers, and just being there. It's very different from the New York speed."

Still, New York is where her heart is. She loves its dramatic pace, and, most of all, she loves the Broadway theatre: "It really is what my life is about It's rough, it's dirty—I don't mean dirty-streets dirty (which it is), but it's a dirty business. You don't turn your back too many times. But I love it. I am always very eager to get away from it, and eager to come back. I couldn't live without it."

The word that the New York stage is dying doesn't scare her. She sees, instead, its great capacity to accept change—like the new computerized "memory boards" that within the past five years have become standard equipment. Musser likes globetrotting, and she relishes the challenges posed by a Taper-style thrust stage. But where, ideally, would she choose to do her work? The answer comes quickly: Broadway. □

(continued from p. 20)



Ernest Truex and Alice Dovey in "Very Good Eddie" (1915)

tom. The woman next me told me that Galsworthy abominates desultory conversation."

"But what happened when the subject became exhausted?"

"It never did. If the conversation lagged, Galsworthy would rap on the table with the end of his knife and present a new aspect of the problem. 'To what extent is genius influenced by the educational standards or parents; with special reference to the cases of Thomas Chatterton and Shakespeare?"

"What a dinner!"

"I was punch drunk by the time we got to the sweet. I went staggering on and then, how I don't know, I found myself embarked on the plot of a story. I told my companion it was by a young American writer who was recognized as the coming man and who had had even less education than Chatterton. A taxi driver. She clapped her hands and said:

" 'Ah! Another George Meek, Bath Chairman.'

"I told her that it was an exposé of the dishonest psychiatry that was rampant in America. The hero has lost his power to memorize through having been overworked in the censorship service during the war. He ties bits of string round his fingers and then can't remember what

Pasta Pasta Pasta

Select from our special picnic dinners or create your own but ***don't go to the Bowl without us!***

ENTREES	SALADS	DESSERTS
• Veal	• Pasta Salads	• Amaretto Mousse
• Poultry	• Vegetable Salads	• Zabaione
• Seafood		• Zuppa Inglese

Bread, Mineral Water, Utensils, Napkins, all included. Not to worry, please call us 24 hours in advance

8161 West 3rd Street, Los Angeles, CA

(213) 653-2051

"Playing as thrilling and exuberant as it was musically intelligent and polished." —*London Daily Telegraph*

CÉCILE OUSSET



DS-38004*

EMI® Angel®



DS-38104*

NEW RELEASES FROM ANGEL

Fauré: Impromptus Nos. 2 & 3; Debussy: Estampes; Ravel. Alborada del gracioso; Chabrier: Scherzo-Valse, Idylle; Satie: Gymnopédies; Saint-Saëns: Allegro appassionato, Étude en forme de valse

The 1953 **Callas-DeSabata "Tosca"** digitally remastered, a historic "classic" restored to vibrant new life. **BLX-3508**

James McCracken's "Otello" with Gwyneth Jones, Dietrich Fischer-Dieskau and Barbirolli, newly remastered! **SCLX-3742***

Georges Prêtre conducts music by two of "Les Six": Milhaud's brash "Carnaval d'Aix" (pianist: Michel Béroff) with the "Suite provençale" and "Suite française." **DS-38121***

...and Poulenc's Two-Piano Concerto (with Gabriel Tacchino and Bernard Ringeissen) plus "Concert champêtre" (with harpsichordist Jean-Patrice Brosse). **DS-38122***

Youri Egorov plays the complete Préludes of Debussy, with "Estampes" and "Reflets dans l'eau" (two records or tapes). **DSB-3954***

Alexis Weissenberg and **Seiji Ozawa** in "Rhapsody in Blue" and the "I Got Rhythm" Variations, plus "Catfish Row"—Gershwin's own suite from "Porgy and Bess." **DS-38050***

Alfredo Kraus in Opera Arias, Album 2, recorded twenty years ago—the Spanish tenor in the ascendant. **37854***

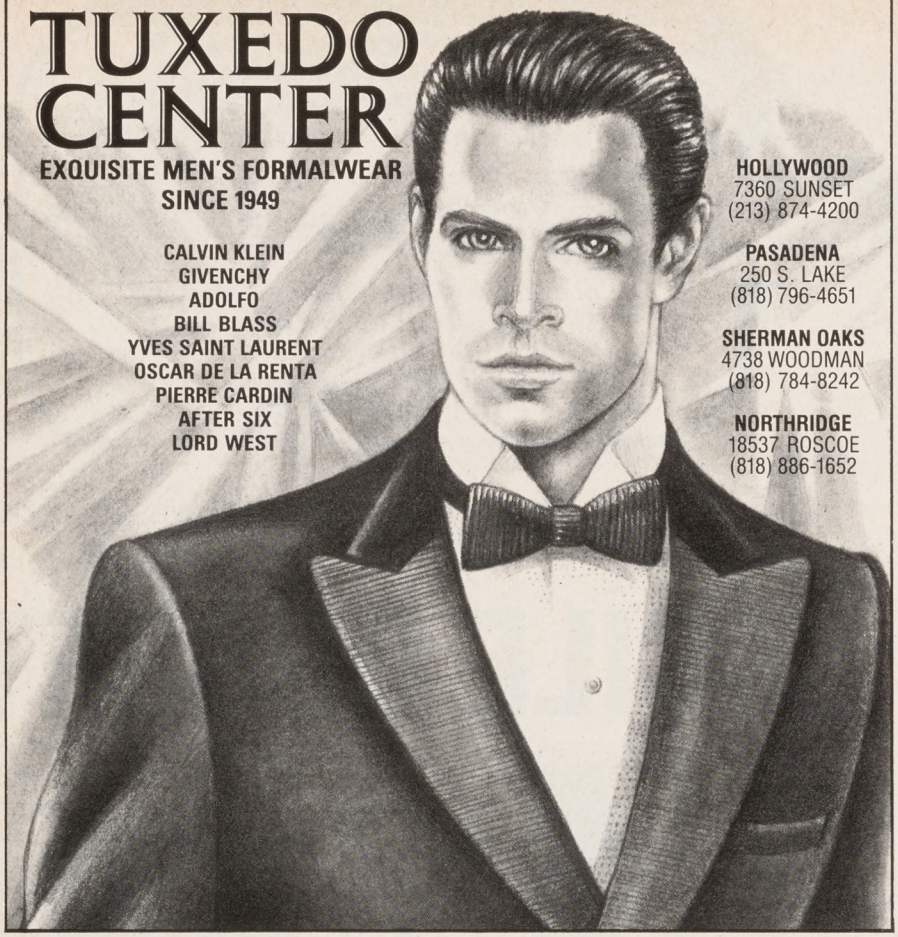
Ghena Dimitrova, the sensational new Bulgarian soprano, in Verdi and verismo Opera Arias. **DS-38074***

Boulez Conducts Zappa—music by Frank Zappa, "The Perfect Stranger," with Pierre Boulez conducting the Ensemble InterContemporain. **DS-38170***

*Also available as ANGEL XDR CASSETTES.

TUXEDO CENTER

EXQUISITE MEN'S FORMALWEAR SINCE 1949



CALVIN KLEIN
GIVENCHY
ADOLFO
BILL BLASS
YVES SAINT LAURENT
OSCAR DE LA RENTA
PIERRE CARDIN
AFTER SIX
LORD WEST

HOLLYWOOD
7360 SUNSET
(213) 874-4200

PASADENA
250 S. LAKE
(818) 796-4651

SHERMAN OAKS
4738 WOODMAN
(818) 784-8242

NORTHRIDGE
18537 ROSCOE
(818) 886-1652

Don't miss the events between the events!

Now that the Olympics are really here, don't forget to break up that steady diet of athletic fare and take full advantage of all the wonderful events between the events you'll find awaiting you at the ABC Entertainment Center. In addition to our on-going Broadway shows, first-run movies, wonderful shops and intriguing restaurants, our special program of live entertainment continues throughout the games with live performances of classical music and jazz—all free and outdoors—Wednesdays at noon on the Plaza level stage. Call for exact schedule information. Or just take a break and show up.



Ask Mr. Foster Travel Service • Avenue Saloon Restaurant • Back Lot Cafe • B. Dalton Booksellers California Federal Savings • Century Plaza Ticket Agency • Century West Club • City Rage Ladieswear Coffeeland • The Creator Hairstylists • The Cultured Cow • The Eaterie • Gaby's Jewelers • The Hamburger Store • Harry's Bar • Jade West Restaurant • La Petite Boulangerie • Mon Marte Fashions • Nancy Lee Shoes • Olé Guacamolé Restaurant • Oliver Menswear • Pipe Rak • Flowers A La Carte • Playboy Club Plitt Theatres • Plaza Quality Printing • Poppy Gift Shop • Roadshow Classic Autos • Roberts Rents Furniture • Security Pacific National Bank • Shubert Theatre • Spectacles Etc. Fashion Eyewear The Sports Deli • Tiberio's Restaurant • Yings Oriental Imports • Pierre Custom Tailors

The ABC Entertainment Center

2020-2040 Avenue of the Stars in Century City (213) 556-3096

they're for. His wife is fed up and takes him to a psychiatrist. She's extremely attractive and the psychiatrist falls for her and she for him. The patient comes one day and finds his wife in the doctor's office and when he lies down on the couch he notices it's quite warm. My neighbor thought that was a very subtle touch.

"Well that warm couch gets him to thinking. He's pretty unhappy although he can't quite remember what he's unhappy about. The unfortunate man keeps asking his wife to tell him what those bits of string round his fingers are to remind him of but she turns mean and won't tell him—or else she tells him wrong. His appointments are a perfect shambles and, in consequence, his business goes completely to pot. He even has a tonsil operation when all he wanted was to remind himself to have his hair cut. Well, just as I was getting to the blowout I realized to my dismay that the whole table was silent. Everybody was listening to me. They'd realized that I was, once more to quote our Joe, pushing the old girl's leg. Worse, I was pushing J.G.'s leg. I paused, appalled, and my girl friend informed the company:

" 'It's by the James Joyce of America . . . taxi driver . . . no education at all.'

"Well, I couldn't stop then. I plunged on telling of how the husband is so unhappy that he decides to hang himself. He tells his wife what he means to do but she does nothing to stop him. She hears him apparently starting to get down to it in the next room, then he suddenly appears with the rope round his neck. He points at it, and says:

" 'Now what the devil was that to remind me of?' "

"Did J.G. join in the shouts of laughter?"

"Shouts of what laughter? Nobody laughed. Somebody said, 'Yes, go on.' "

"I don't believe it."

"It's gospel truth. I had to go stumbling on with some stuff about the husband eventually deciding to leave home and the psychiatrist putting a time bomb in his suitcase. And, being absent-minded, the husband forgets he's supposed to take the bag with him and shoves it under the couch."

"And the wife and her lover—?"

"Exactly. The female next me called it an O. Henry ending."

"As a matter of fact, you pinched it from Chaplin. Don't you remember? The bum under the bench, and they put it in the Governor's coat pocket and he stands over them and gloots."

"Good Lord! So I did. That's how one gets stories, I suppose. Unconscious memory." □

The Fashion Scene



by MARY JANE HEWETT

Remember when a much younger, much slimmer Marlon Brando let out a primal yell for his beloved Stella in *A Streetcar Named Desire?* Since then the T-shirt has never been the same. Making its debut as an expression of a person's individuality, it most often topped jeans and other sporty attire. Not so today. Designers have fallen in love with the ease of styling afforded by T-shirting, taking it off the streets and into some of the most sophisticated events in town.

One such wizard who works wonders with the poly cotton fabric is Rosemary Brantley, who divides her time between Otis Parsons School of Design, where she is chairman of fashion design, and whipping up elegant creations under the Staples label.

Brantley weaves outfits that can take you from the beach to a movie premiere with her collection of dresses, separates, jumpsuits and evening wear—all derived from the simple T-shirt.

Look for her fashions in Macy's, Nordstrom's and I. Magnin as well as other better department stores and specialty shops.

• What the world of high fashion has joined together, let no man put asunder. Designer Yves Saint Laurent is lending his name and creative talents, while Cartier Inc. is handling manufacturing and distribution of a new line of watches, pens, lighters, luggage and leather goods. The worldwide licensing agreement is reported to the first such venture in Cartier's history.

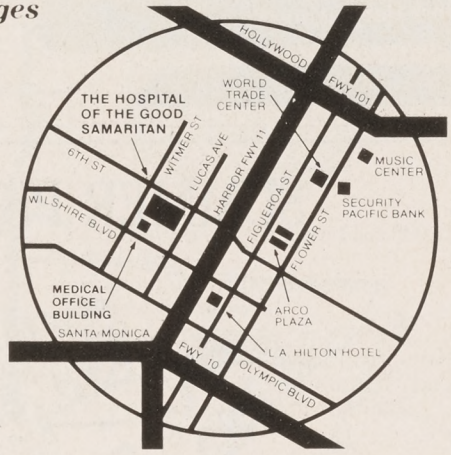
Leather goods range from $30 for a keyholder to $500 for a garment bag. Figure on $250 for a variety of handbags, portfolios and overnight bags, $110 for

24-hour health services

designed just for you

The Ambulatory Care Center at The Hospital of the Good Samaritan leads the way in answering your urgent medical problems. Eminently qualified physicians are available to you as soon as you walk in the door. You will be accommodated promptly and courteously, and you can depend upon the caring environment and superior reputation of Good Samaritan medical center at any hour, any day.

- ***Reasonable charges***
- ***Referral service to staff physicians when an appointment is desired***
- ***Lab, Pharmacy and Radiology all in one setting***
- ***No waiting, no appointments necessary***



A record of your treatment can be made available to your regular physician and insurance company.

Call (213) 975-1239 for further information. Be prepared when you need urgent medical care.

THE AMBULATORY CARE CENTER

The Hospital of the Good Samaritan

616 South Witmer Street
Los Angeles, California 90017
(213) 975-1239

OFFICIAL HOSPITAL FOR THE 1984 OLYMPIC GAMES

**Proudly owned by Pianists:
Wilhelm Kempff, Carl Seemann,
Maxim Shostakovich, Takahiro Sonada,
Halina Czerny-Stefanska, Friedrich Wuhrer.**

Discover the 125-year-old Blüthner tradition of virtuoso craftsmanship at the Kasimoff-Blüthner Studio, 337 No. Larchmont Blvd., Los Angeles (213) 466-7707. $14,600 to $32,800. (The Blüthner is also available for recording and concert rental.)

BLÜTHNER

Agents for
Neupert Harpsichords

SUMMER PICNIC



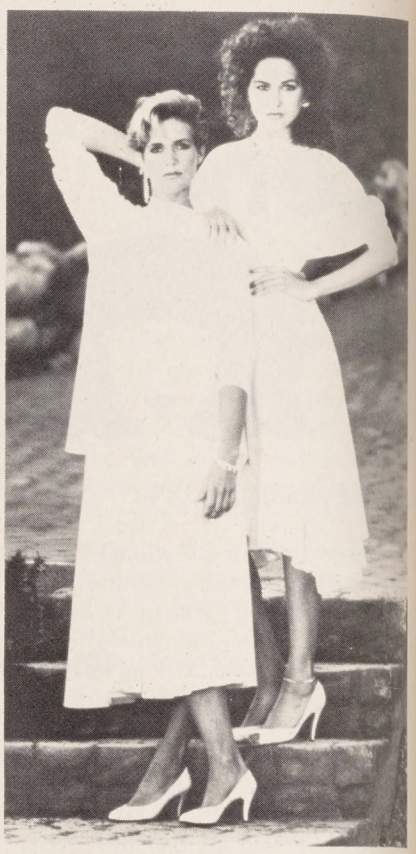
PICNICS
Anywhere you go a picnic is perfect!! Take it to the beach, park, ballgame and concerts.

CATERING
Created especially for you, specialties to fit any occasion. We take great pleasure in introducing and providing you, our customer, with a new and exciting Italian cuisine prepared by our specialist Maria Giordano.

142 S. San Vicente/Los Angeles (Beverly Center) (213) 657-1931
27742 Vista Del Lago/Mission Viejo
13152 Newport Avenue/Tustin (714) 838-9570
2651 Irvine Avenue/Costa Mesa/Newport Beach (714) 631-4404
7540 E. Chapman Avenue/Orange (714) 639-9792

lighters and $275 for watches.

Stocking up on them for the fall are the Rive Gauche boutiques, Bloomingdale's, Saks Fifth Avenue, Bergdorf Goodman, Neiman-Marcus and I. Magnin.



Rosemary Brantley's Staples

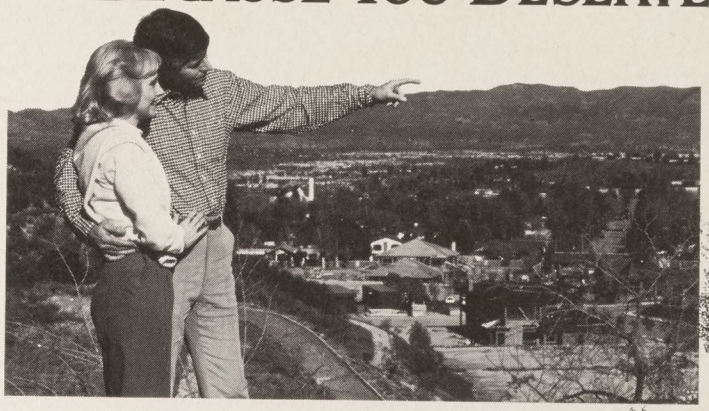
• It used to be when you mentioned the word "mousse" it conjured up a heavenly airy concoction you knew you shouldn't have but just couldn't resist. Now it's the hottest thing to hit beauty salons. Stylists are crediting a return to shorter, more styled hair with the growing popularity of styling mousses and the return of gels. The former has been successful in Europe for years, but is just beginning to catch on here. Some of the big names in hair care—Pantene, Estee Lauder, Vidal Sassoon, Alberto-Culver, L'Oreal, Revlon and Jheri Redding—are jumping in with their own versions. Our favorite is the Redding, which is debuting the product in delicious variations of lemon, chocolate and strawberry

Salons are demonstrating Redding products first hand, while department stores are setting up special clinics. Other manufacturers say they will depend on the power of advertising to deliver their message.

• Summertime reading: The nation's Second Lady of beauty (if you count her mom, Georgette, as the First Lady) is coming out with *Kathryn Klinger's First*

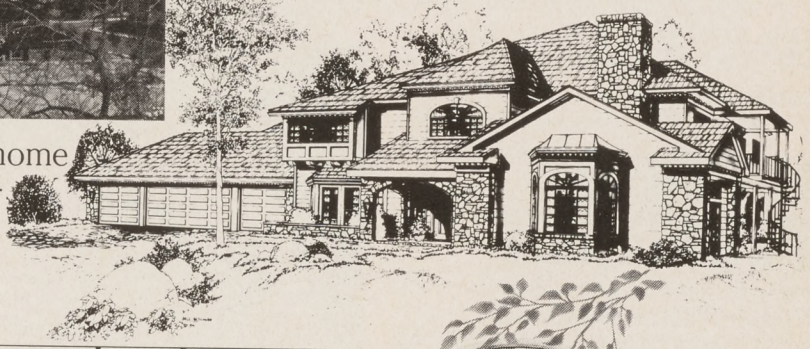
(continued on p. 66)

WESTCHESTER COUNTY
BECAUSE YOU DESERVE THE BEST THERE IS



gates in a prestige Woodland Hills location. Picture perfect views. Affluence beyond compare.

Westchester County. Because you deserve the very best there is.

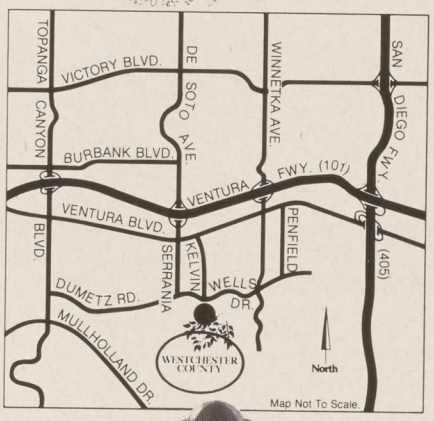


If you've searched for the perfect home in a secure, gate guarded environment, you know how difficult it is to satisfy all of your demands. So you compromise, giving in a little on location, sacrificing your dream home for what's available.

Until now.

Consider Westchester County. Luxury homesites, just waiting for you to build the perfect home, according to your tastes and requirements. Custom homes, spectacular in every aspect.

Westchester County. Custom homesites and homes, behind guarded

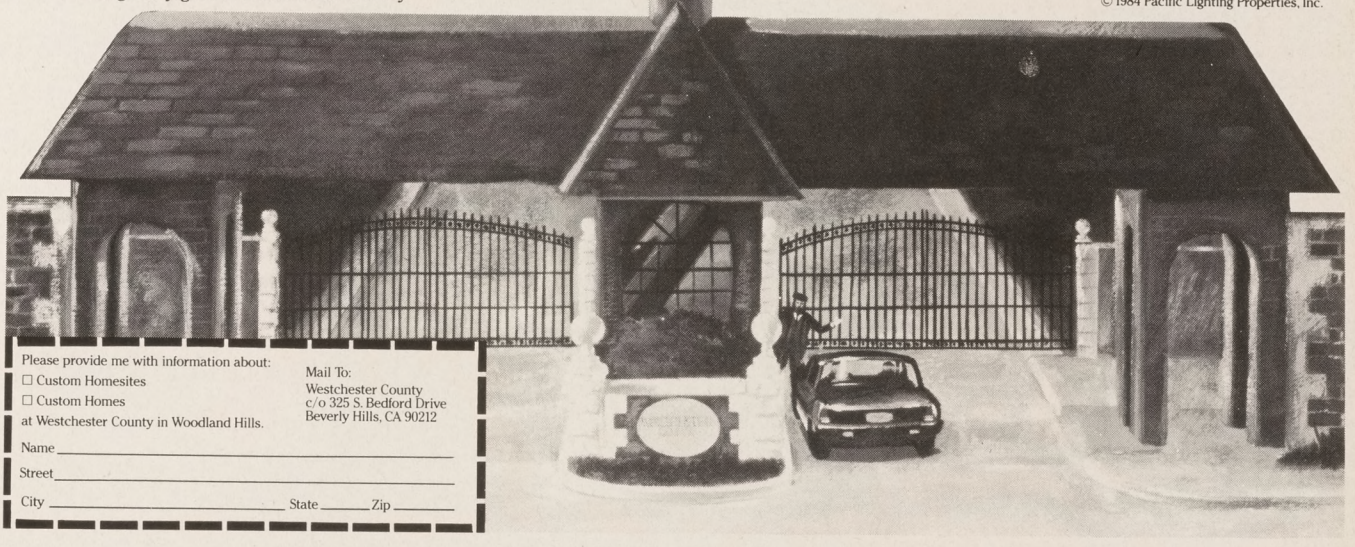


WESTCHESTER COUNTY
HOMESITES

Custom homesites from $175,000 to $650,000
Custom financing available
Drive Directions:
Ventura Freeway to De Soto exit. South to Ventura Blvd. Turn left to Kelvin and right to the main entrance. Open daily, 10 a.m. to 6 p.m. (818) 884-7483.

This artist's painting represents the existing entry gate at Westchester County.

© 1984 Pacific Lighting Properties, Inc.



Please provide me with information about:
☐ Custom Homesites
☐ Custom Homes
at Westchester County in Woodland Hills.

Mail To:
Westchester County
c/o 325 S. Bedford Drive
Beverly Hills, CA 90212

Name _____

Street _____

City _____ State _____ Zip _____

GREAT PERFORMER SERIES

Wednesday, October 24, 1984 / 8:00
LONDON PHILHARMONIC
KLAUS TENNSTEDT music director, conductor

Sunday, November 18, 1984 / 8:00
IVO POGORELICH piano

Wednesday, January 16, 1985 / 8:00
JEAN-PIERRE RAMPAL flute

Thursday, February 14, 1985 / 8:00
THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI music director, conductor

Wednesday, March 6, 1985 / 8:00
ANDRES SEGOVIA guitar

Thursday, April 25, 1985 / 8:00
TREGER/WATTS DUO
CHARLES TREGER violin / ANDRE WATTS piano

Saturday, May 4, 1985 / 8:30
LEONTYNE PRICE soprano

SUBSCRIBE AND SAVE UP TO 20%!
Subscription Prices (7 Events): $170, $165, $160

GREAT ORCHESTRAS OF THE WORLD SERIES

Thursday, October 25, 1984 / 8:00
LONDON PHILHARMONIC
KLAUS TENNSTEDT music director, conductor

Wednesday, February 13, 1985 / 8:00
THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI music director, conductor

Sunday, February 24, 1985 / 8:00
BERLIN RADIO SYMPHONY
RICCARDO CHAILLY conductor
SCHLOMO MINTZ violin soloist

Thursday, March 7, 1985 / 8:00
THE ROYAL PHILHARMONIC
YEHUDI MENUHIN conductor

SUBSCRIBE AND SAVE UP TO 25%!
Subscription Prices (4 Events): $135, $125, $120

PIANO SERIES

Tuesday, October 30, 1984 / 8:00
RUDOLF FIRKUSNY

Wednesday, November 7, 1984 / 8:00
STEPHEN BISHOP-KOVACEVICH

Wednesday, December 12, 1984 / 8:00
ALDO CICCOLINI

Sunday, January 20, 1985 / 8:00
ANDRE WATTS

Wednesday, February 27, 1985 / 8:00
ANNIE FISCHER

Wednesday, March 13, 1985 / 8:00
ALEXIS WEISSENBERG

Sunday, April 21, 1985 / 8:00
HORACIO GUTIERREZ

Thursday, May 9, 1985 / 8:00
MALCOLM BILSON fortepiano

Thursday, June 13, 1985 / 8:00
1985 VAN CLIBURN COMPETITION WINNER

SUBSCRIBE AND SAVE UP TO 43%!
Subscription Prices (9 Events): $75, $70, $65

PROGRAMS SUBJECT TO CHANGE

STARS OF OPERA SERIES

Tuesday, September 25, 1984 / 8:00
MONTSERRAT CABALLE soprano

Saturday, November 3, 1984 / 8:30
PILAR LORENGAR soprano

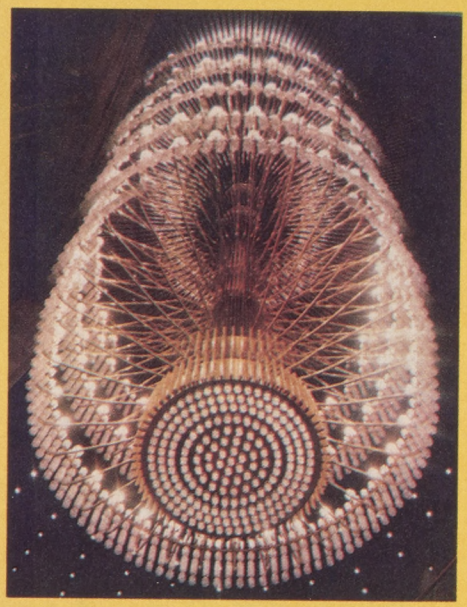
Thursday, November 15, 1984 / 8:00
JUDITH BLEGEN soprano
HAKAN HAGEGARD baritone

Sunday, February 17, 1985 / 8:00
DAME JANET BAKER mezzo-soprano

Sunday, March 3, 1985 / 8:00
JESSYE NORMAN soprano

Saturday, March 23, 1985 / 8:30
MARGARET PRICE soprano

SUBSCRIBE AND SAVE UP TO 33%!
Subscription Prices (6 Events): $100, $95, $90



STRING VIRTUOSI SERIES

Sunday, October 21, 1984 / 8:00
MSTISLAV ROSTROPOVICH cello

Sunday, November 11, 1984 / 8:00
NATHAN MILSTEIN violin

Sunday, January 27, 1985 / 8:00
CHO-LIANG LIN violin

Sunday, April 14, 1985 / 8:00
VLADIMIR SPIVAKOV violin

Sunday, April 28, 1985 / 8:00
TREGER/WATTS DUO
CHARLES TREGER violin / ANDRE WATTS piano

SUBSCRIBE AND SAVE UP TO 30%!
Subscription Prices (5 Events): $75, $70, $65

KEYBOARD POPS SERIES

Thursday, November 1, 1984 / 8:00
PETER NERO piano

Wednesday, November 28, 1984 / 8:00
DON SHIRLEY TRIO

Wednesday, April 24, 1985 / 8:00
THE GEORGE SHEARING DUO
George Shearing, piano / Don Thompson, bass

SUBSCRIBE AND SAVE UP TO 19%!
Subscription Prices (3 Events): $35, $32, $29

CHAMBER MUSIC SERIES

Tuesday, October 2, 1984 / 8:00
BEAUX ARTS TRIO

Thursday, November 8, 1984 / 8:00
GUARNERI STRING QUARTET

Thursday, February 21, 1985 / 8:00
FITZWILLIAM STRING QUARTET

Tuesday, March 12, 1985 / 8:00
AMADEUS QUARTET

Thursday, April 18, 1985 / 8:00
SUK TRIO

SUBSCRIBE AND SAVE UP TO 33%!
Subscription Prices (5 Events): $50, $45, $40

INTERNATIONAL CHAMBER ORCHESTRA SERIES

Thursday, October 4, 1984 / 8:00
BERLINER KAMMERMUSIK ENSEMBLE
23 members of the Berlin Philharmonic

Tuesday, November 13, 1984 / 8:00
ORCHESTRA OF THE 18TH CENTURY
FRANS BRUEGGEN conductor

Thursday, March 14, 1985 / 8:00
MOZARTEUM ORCHESTRA OF SALZBURG HANS GRAF music director

Thursday, March 21, 1985 / 8:00
ACADEMY OF ANCIENT MUSIC
CHRISTOPHER HOGWOOD conductor

SUBSCRIBE AND SAVE UP TO 44%!
Subscription Prices (4 Events): $55, $52, $50

FESTIVAL OF EARLY MUSIC

Tuesday, November 27, 1984 / 8:00
NEW YORK BAROQUE DANCE CO and CONCERT ROYAL ENSEMBLE

Tuesday, February 26, 1985 / 8:00
THE DELLER CONSORT

Tuesday, April 16, 1985 / 8:00
ENSEMBLE FOR EARLY MUSIC in THE PLAY OF DANIEL

SUBSCRIBE AND SAVE UP TO 33%!
Subscription Prices (3 Events): $30, $27, $25

GUITAR SERIES

Sunday, September 23, 1984 / 8:00
SABICAS

Sunday, November 4, 1984 / 8:00
EDUARDO FERNANDEZ

Wednesday, November 14, 1984 / 8:00
CHRISTOPHER PARKENING

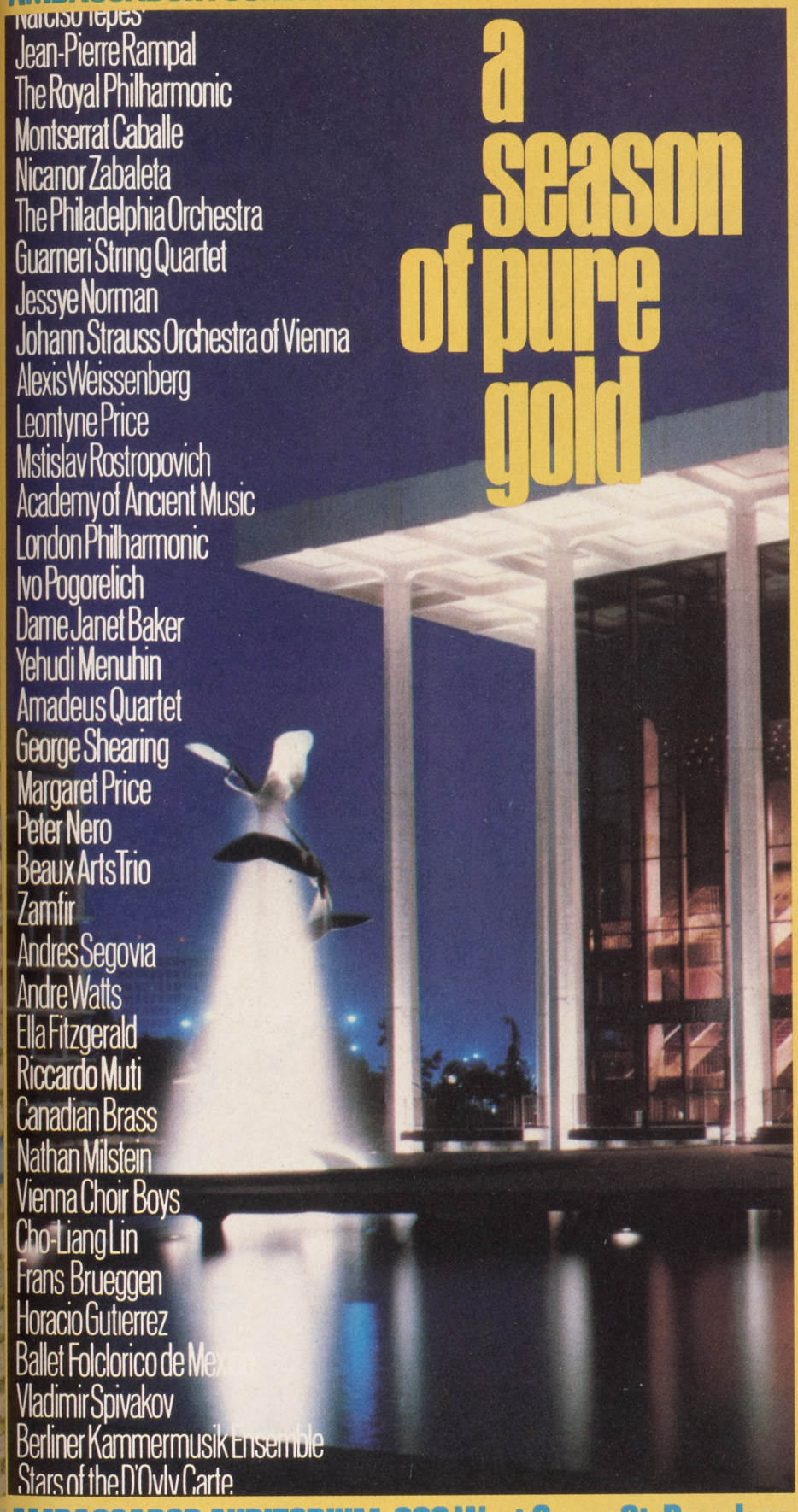
Sunday, March 31, 1985 / 8:00
SERGIO & ODAIR ASSAD

Wednesday, April 17, 1985 / 8:00
NARCISO YEPES
NICANOR ZABALETA harp

SUBSCRIBE AND SAVE UP TO 45%!
Subscription Prices (5 Events): $55, $50, $45

Your subscription will be filed in order of receipt and will be filled immediately following the close of renewals July 1, 1984.

AMBASSADOR FOUNDATION PROUDLY PRESENTS 1984-85



AMBASSADOR POPS SERIES

SERIES A

Sunday, October 28, 1984 / 8:00
THE BEST OF GILBERT & SULLIVAN
Stars of the D'Oyly Carte Opera Company

Sunday, December 2, 1984 / 8:00
THE KLEZMORIM

Sunday, February 10, 1985 / 8:00
THE VIENNA CHOIR BOYS

Saturday, March 9, 1985 / 8:30
MAX MORATH QUINTET
"Pop!! Goes The Music"

SERIES B

Saturday, November 17, 1984 / 8:30
LARRY ELGART IN HOOKED ON SWING
with His Manhattan Swing Orchestra

Thursday, January 31, 1985 / 8:00
BALLET FOLCLORICO NACIONAL DE MEXICO

Saturday, February 23, 1985 / 8:30
THE CANADIAN BRASS

Sunday, March 17, 1985 / 8:00
GHEORGHE ZAMFIR panflute and ensemble

Series A *or* B (4 Events) **SUBSCRIBE AND SAVE UP TO 30%!** Subscription Prices: $60, $56, $52

Series A *and* B (8 Events) **SUBSCRIBE AND SAVE UP TO 32%!** Subscription Prices: $98, $92, $84

FOOTLIGHT SERIES

3 Sat Evenings—Series A / 3 Sun Matinees—Series B

Sat, Sept 29, 1984 / 8:30 & Sun, Sept 30, 1984 / 2:00
JOHANN STRAUSS ORCHESTRA OF VIENNA KURT VOSS conductor

Sat, Dec 8, 1984 / 8:30 & Sun, Dec 9, 1984 / 2:00
Opera A La Carte in Gilbert and Sullivan's
H.M.S. PINAFORE
Fully-staged with orchestra

Sat, Feb 2, 1985 / 8:30 & Sun, Feb 3, 1984 / 2:00
BALLET FOLCLORICO NACIONAL DE MEXICO

Series A *or* B (3 Events) **SUBSCRIBE AND SAVE UP TO 33%!** Subscription Prices: $40, $37, $34

MOSTLY BIG BANDS SERIES

5 Tues Evenings—Series A / 5 Wed Evenings—Series B

Tues, Sept 18 & Wed, Sept 19, 1984 / 8:00
ELLA FITZGERALD
with The Paul Smith Trio

Tues, Nov 20 & Wed, Nov 21, 1984 / 8:00
FRANKIE LAINE with LES BROWN
and The Band of Renown

Tues, Dec 4 & Wed, Dec 5, 1984 / 8:00
A SALUTE TO SWING
Teddy Wilson, Red Norvo, Benny Carter, Louie Bellson, Remo Palmier, George Duvuvier

Tues, Feb 5 & Wed, Feb 6, 1985 / 8:00
BIG BAND CAVALCADE
John Gary, Fran Warren, The Original King Sisters, Alvino Rey & His Orchestra

Tues, March 26 & Wed, March 27, 1985 / 8:00
A TRIBUTE TO COUNT BASIE
starring JOE WILLIAMS with the COUNT BASIE ORCHESTRA

Series A *or* B (5 Events) **SUBSCRIBE AND SAVE UP TO 26%!** Subscription Prices: $80, $75, $65

AMBASSADOR AUDITORIUM, 300 West Green St, Pasadena
Ambassador PhoneCharge (818) 304-6161, (213) 681-0212

the Windsor

. . . where you dine
to make your evening perfect

Lunch: Mon.-Fri. • Dinner Every Night • Sat.-Sun. from 4 p.m.

Reservations: 382-1261 3198 W. 7th Street

Grand Opening

The Park Towers

Overlooking The 21st Century

Now's the time to look to the future and the 21st Century. You can experience tomorrow, today, at The Park Towers in Glendale. Providing the ultimate lifestyle in elegant high-rise living, these luxurious two and three bedroom condominium homes of unparalleled quality each offer a distinctive "point-of-view."

The Park Towers offers panoramic views of the majestic San Gabriel Mountains to the north and the futuristic Los Angeles cityscape to the south.

The Park Towers — in the right place at the right time, and easily reached from anywhere in the Los Angeles Basin.

The Park Towers — Today's Window Overlooking Tomorrow

From $178,000

The Park Towers

345 Pioneer Drive / Glendale, California 91203 / (818) 246-3003
Sales Agent: Sterpa Realty

REVIEWS:

by ROBERT RILEY

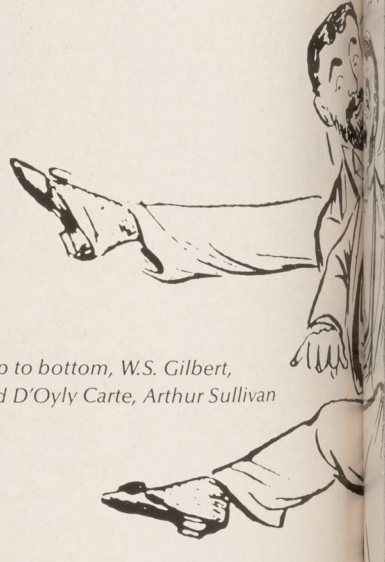
Operetta: A Theatrical History
by Richard Traubner
Doubleday & Company, Inc. $29.95

Making Music: The Guide to Writing, Performing & Recording
Edited by George Martin
William Morrow and Company, Inc., $17.95

Andre Previn's Guide to the Orchestra
Edited by Andre Previn
G.P. Putnam's Sons, $17.95

Operetta was popular, says Traubner, because of its "clever libretti, satirical jibes, romantic intrigue, mesmerizing stars, lovely chorus girls, and scenic splendor. But the songs were always the most important element in this popular genre." The author then goes on to define operetta as "a little opera," holding that it should be "an opera that literally takes itself lightly . . . not heavy or grand." And he emphasizes that "Sentiment and romance have traditionally played important roles in operetta, but rarely despair."

In the course of his introduction, Traubner turns to such related terms as revue, *opérette, opéra-bouffe, opéra-comique,* comic opera, musical comedy and musical. These types are shown to emerge, merge, sometimes influence one another and/or remain distinctly unique.



Top to bottom, W.S. Gilbert, Richard D'Oyly Carte, Arthur Sullivan

Why a "theatrical history" of operetta?: "From their very inception in mid-nineteenth century Paris, operettas were intended as entertainments not for opera houses . . . but for boulevard theatres, for popular consumption." From



Sigmund Romberg

this point of view, Traubner examines absorbingly the progress of operetta as it flourished chiefly in Paris, Vienna, London and New York. Here is a lively panorama of theatrical glitter and innocent escapism beginning with Offenbach's *opéras-bouffe* in the 1850s and '60s continuing with Gilbert and Sullivan, Suppé and Johann Strauss II, Lehár and Kálman, then the American operettas of





The B.E.S. all-weather speaker: Music in the round -in the great outdoors.

Now enjoy lifelike stereo indoors or out. Exclusive B.E.S. technology will deliver three-dimensional imaging, even as you move from poolside to patio to backyard barbecue.

No paper cones to absorb moisture or warp in the sun. The B.E.S. computer-designed planar diaphragm weathers any weather, and radiates sound in a near-perfect spherical pattern.

With B.E.S. SM 90, enjoy your kind of stereo everywhere—whether you choose Weather Report, Vivaldi's "Four Seasons," or "Singing in the Rain."



SM 90

B.E.S.
Music in the round.™

Absolute Audio
Santa Ana

Northridge Audio
Northridge

Paris Audio
Los Angeles

Video Laser
Mission Viejo

Henry Radio
L.A. and Anaheim

Le Grand Buffet

ELEGANT HOLLYWOOD BOWL
BOX SUPPERS
SINCE 1976

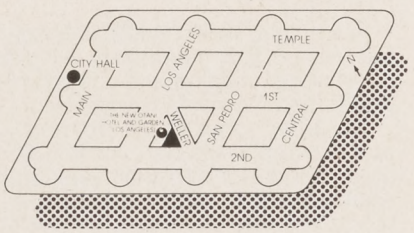
$10.50-20.00 per box

—Take-Out—
9527 Santa Monica Blvd.
Beverly Hills, 278-4674



Enter Weller Court and embark on a journey through Japan. This ultra-modern, open-air shopping mall features three floors of specialty boutiques, department stores and novelty shops. 12 gourmet restaurants enchant you with exotic dishes and traditional Japanese hospitality.

Weller Court - a shopping and dining experience which touches upon the Japanese soul.



Parking entrance on 2nd Street between Los Angeles and San Pedro Street.

weller court

123 South Weller Street, Los Angeles, California 90012 (213) 485-1177



Bust of Johann Strauss, Jr. in the Vienna Volksoper

John Philip Sousa and Victor Herbert. Ultimately emerges the "Broadway operetta" exemplified by Sigmund Romberg and Rudolf Friml in the "late teens" and 1920s (when operetta is thought to have expired) evolving into the Broadway musical of recent decades.

Traubner has obviously dug deeply into the books on his extensive bibliography. Consequently, he has turned out a history brimming with production, historical and cast details. Musical aspects are touched on only briefly, and plot synopses are not provided. Illustrative coverage is interesting as far as it goes.

As a music reference librarian, I not infrequently encounter the patron under the optimistic misapprehension that there must exist a book on every subject—including the tangled jungle known as the pop music industry. That's why I was delighted at the appearance of Martin's exemplary *Making Music*. I must hasten to add that the book doesn't answer every question about the professional world of pop music any more that it provides formulas for success, offers basic training for the aspirant who doesn't know something about musical theory or isn't already proficient at playing some musical instrument. But Martin's comprehensive anthology of articles by professional experts does contain a lot of sound counseling.

Martin is probably best known as producer for the Beatles from 1962 until the group disbanded. Martin left EMI in 1965 to form, with two other producers, the AIR group of companies. In short, he does know the music business. Sixty-five experts have contributed to the following divisions of the book: "Historical In-

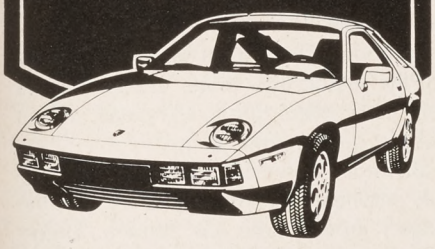
PORSCHE
STUTTGART

DEAL WITH THE 'PROS'!

Professionals. Dedicated to give you the finest service before and after you buy or lease. Come in and prove it to yourself.

MERLIN OLSEN PORSCHE+AUDI

15531 Ventura Blvd.
Encino, Calif. 91436
(1 block west of the San Diego Fwy. on Ventura Blvd.)
(213) 986-4522



troduction," "Writing and Arranging Music," "Performing Music," "Recording Music" and "The Music Business." Most of the authorities are British; hence, references to the British musical scene are prominent but do not exclude references to American aspects of commercial music-making. In any case, geography doesn't change basic principles, particularly in the areas of writing and performing.

The roster of contributors is too long to give here, but at least the following should be mentioned: Paul McCartney ("Songwriting"), Stephen Sondheim ("Theatre Lyrics"), John Dankworth ("Arranging"), Cleo Lane ("Singing"), David Paich ("Playing Piano"), Herbie Hancock ("Playing Synthesizers"), Quincy Jones ("Producing Records"). Some entries will, of course, be found more useful and/or practical than others. But there's plenty of worthy information, personal opinion of interest and revealing reflective discussion. Excellent illustrative material (photographs and drawings) embellish the text. Many specialized books are included on a useful "Recommended Reading" appendix. Simon Frith's "Popular Music 1950-1980" forms an astute, comprehensive introduction to this excellent volume.

In their *Guide to the Orchestra,* Previn and his six writers also add a chapter on "Composing, performing, recording." The text is so understandable, the coverage broad and the photographs and drawings so very good that the slim volume is a welcome addition to the literature of appreciation. The Los Angeles Philharmonic's newly-appointed music director proclaims in his introduction that

> It seems to me that books on music, especially on the technical aspects of music and musical instruments, tend to be either so simple as to bore any bright six year old, or so . . . arcane as to baffle all but the most seasoned professional . . . we have tried hard to hit the target somewhere in between these two extremes.

Previn and his writers have succeeded admirably in carrying out their aims of accessibility. Sometimes, perhaps, discussions become so elementary that information becomes sketchy. For instance, the essential differences between the orchestral first and second violins are not explained after being mentioned. Also, it would have been useful to include the notated ranges of instruments. (The notated vocal ranges are given.)

And fie, fie, fie for not including an index to such an otherwise helpful guide. □



PASTA Etc.

Elegant food to go for Bowl Picnics or for your home

8650 Sunset Blvd.
Los Angeles
854-0094

16330 Ventura Blvd.
Encino
905-5616

Plenty of free parking

SUPERB DINING MORNING NOON & NIGHT

Open 24 hours...
Early Early Breakfast to
Late Late Supper
7 days a week

Featuring:
Prime Aged Eastern Beef
Fresh Seafood Favorites
Superior Fine Wine List

Pacific Dining Car
SINCE 1921
1310 WEST 6th STREET
(213) 483-6000

The Promenade

Fine Appointed Dining Rooms.
Cocktail Lounge
French Breads & Pastries Made Daily on premises

Unique Daily Specials

Lunch — Monday thru Fridays
Dinner Served Daily
Reservations 625-0352
Across from Music Center
(Corner 1st and Hope in Promenade Plaza)

710 West First
Los Angeles, Ca.



RCA SelectaVision 25"diagonal Video Monitor with Digital Command Center



Digital Command Center Remote Control
Provides complete control of your video system—TV Monitor, VCR, Disc—all in one unit

RCA SelectaVision 900 Convertible Stereo VCR with Remote Control

MARTINEL COMPANY
CATALOG SHOWROOMS

8151 BEVERLY BLVD.,
LOS ANGELES, CA 90048
(213) 651-2800/652-1215/ 788-0071

Viva Vino



by ROBERT GOERNER

AL FRESCO REDS

Cabernet Sauvignons have been monopolizing the media's attention among red wines for several years. Pinot Noirs are just emerging from a temporary obscurity while Zinfandels are fading despite strong objections from many wine professionals.

Hardly a word is heard on behalf of lesser varietals such as Barbera, a prime candidate for informal summer dining, indoors or out. As you fire up the barbecue or set a cauldron steaming for pasta, consider the wines you seldom read about. They might be more suitable for the season than more "serious" wines and more interesting to the palate than a simple quaffer from a jug.

Barbera's home is in the northern Italian province of Piedmont. Over half the grapes grown there are Barbera. Unfortunately, that's much more than they can sell as a traditional red wine. With government support, research is progressing into untraditional areas such as Barbera Rosata, a rosé, Barbera Bianca, patterned after our white Zinfandel and small amounts of a sweet Barbera Dolce.

In California most of the ordinary Barbera grows in the Central Valley and disappears anonymously into jugs. Of quality Barbera there is little surplus. Only one-tenth of one percent of total grape acreage in the premium districts is devoted to it and just four producers dominate what market there is.

Louis Martini was the pioneer back in the 1930s and over the years became convinced that Barbera by itself is too tannic and is in need of blending. The current formula is 75% Barbera, the balance split equally between Zinfandel and Petite Sirah. It gets three years in wood and carries a suggested list price of $4.45 for the newly released 1980 vintage. The blending, by the way, is done by mixing the grapes in the must rather than at the finished wine stage. Makes for a better marriage. The result is a wine of brambly berry Zin character, soft and fruity, easy to drink right now. Underneath the easy-going personality is a wine that can age more gracefully than many Cabernets or Zinfandels

of a comparable vintage. A few '45s and '47s are left for family members to bring out on special occasions. The best you and I can do is to stop by the winery tasting room (while getting our allotment of Moscato Amabile, available only there) and check their Private Reserve stock. I find the 1977 mellow and apparently peaking. It has the good acid edge, typical of Barbera, that lends it backbone while bringing out the best in pasta dishes.

No blending of Barbera for the Sebastiani family, aside from putting together grapes from their own Sonoma vineyards with those from El Dorado County's Ritchie vineyards. The 1980 version is raspberryish with a good balance of the ever-present acid that will complement charcoal-grilled hamburgers or spicy meatloaves. The 1978 Proprietor's Reserve ($8) spent some time in American oak. Its spicy contribution underlies the peppery aroma of the grape. While deep varietal flavors are satisfying now, there should be a long future for the curious with the extra cellar space.

A relative newcomer is Montevina of Shenandoah Valley in the Sierra foothills. In their location they have noted a vintage pattern of big, high alcohol wines followed by more subdued and balanced Barberas. The present light 1981 vintage ($6) has a claret-like feel to it and would be hard to identify as Barbera except for the afore-mentioned acid that is more evident than in Cabernets or Zinfandels. You could hold this one over for winter time usage. Should you encounter the 1980, given Special Selection designation ($7), you'll find a dense black purple wine whose big, but soft, mouthful conceals its 14.5% alcohol.

In Central Valley's Madera County, Angelo Papagni pampers his estate-grown Barbera through the summer heat and gives it plenty of time in wood before release. The 1978 vintage ($4.75) is a little too ripe for my taste but this style has plenty of boosters.

Also from Papagni is the sleeper of the season, the 1978 Alicante Bouschet ($5.50). Angelo takes such pride in this seldom-grown grape that he has released only three vintages of it. When not up to his standards, in it goes to the blending tanks for ordinary reds. His grapes are from 85 year old vines, meticulously pruned and irrigated. While sometimes compared to Zinfandel, Alicante Bouschet actually is a wine unlike any other. Very dark ruby in color, the aromas and flavors offer intriguing mysterious spices that blossom in the glass. And continue to blossom. A bottle open for three days was still uncovering unsuspected nuances

GREAT PERFORMANCES EVERYDAY!



Unparalleled luxury performance. Fuel-conscious radial Techonology. All-season traction. Plus a 50,000 mile limited tread-wear warranty with a special 50% free replacement policy.

Dunlop has combined all these qualities to produce their new top-of-the-line steel-belted radial, the new Elite Seventy.

DUNLOP
TIRES FOR THE LONG RUN

AVAILABLE AT

A PETROLANE COMPANY
MARK C. BLOOME

You can't choose the right tire if you don't have a choice.
Over 55 Tire & Automotive Centers to serve you!

Los Angeles Metropolitan Opera Company
presents Verdi's

AIDA

starring MARTINA ARROYO
August 24 and 26 - Shrine Auditorium

Tickets (213) 487-0244
Not affiliated with Metropolitan Opera in New York

Official soft drink of the 1984 Olympics
Sponsored by Coca-Cola Bottling Company of Los Angeles

Beverly Hills LIVE

CLASSICAL & JAZZ CONCERTS IN THE COURTYARD
OF HISTORIC GREYSTONE MANSION

City of Beverly Hills Recreation and Parks Department

JUNE - OCTOBER
550-4864

Professional Artists Group, Inc.
FILM, T.V. & COMMERCIAL
ACTOR'S WORKSHOP

- Recommended by the most agents & casting directors
- 25 professional workshops
- 3-camera taping on a sound stage
- specialized classes for soap, sit-com & 18-24 yr. olds
- instructors are top casting directors & directors

845 No. Highland, Hollywood **871-2222**

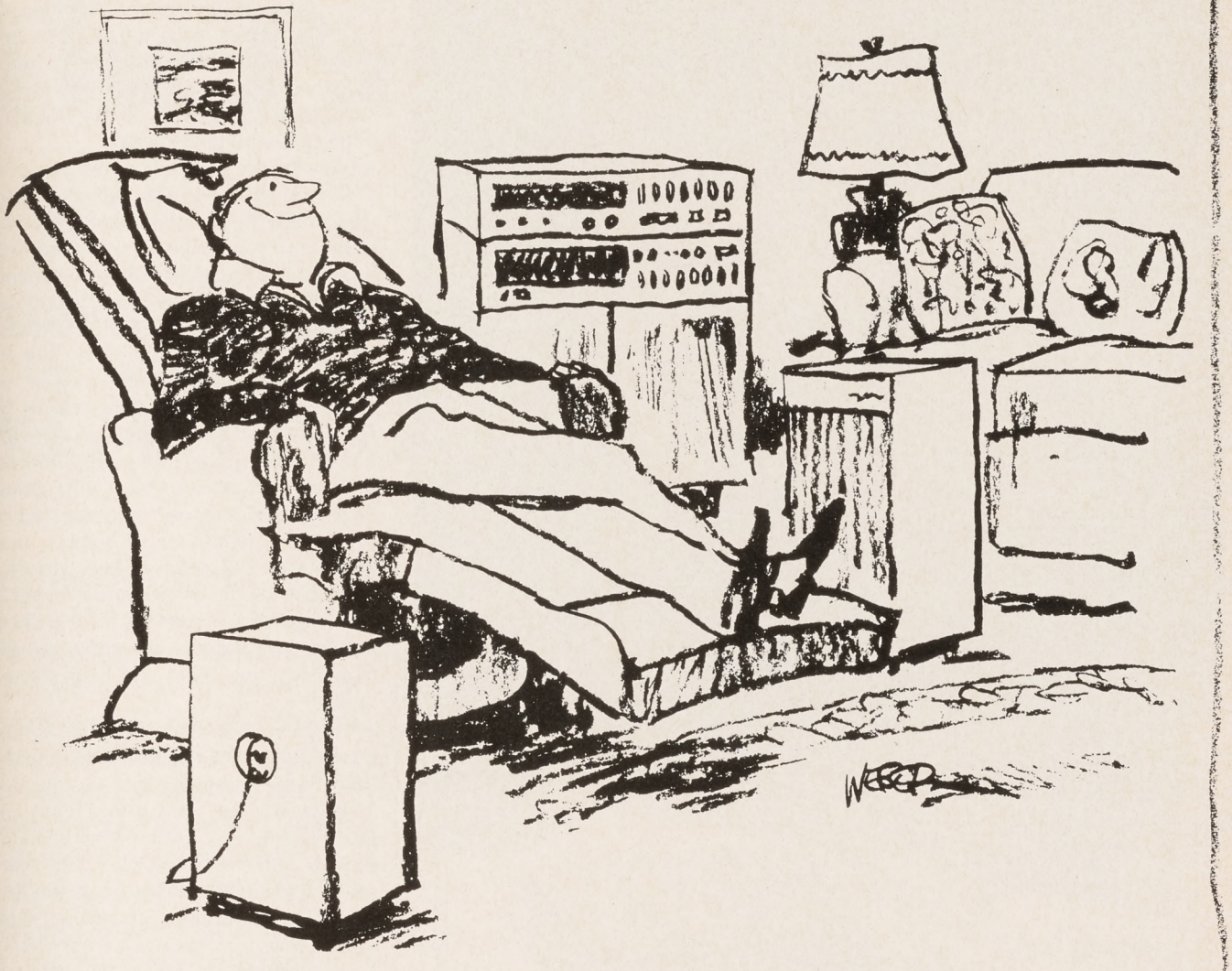
of peppery spice. A beautiful balance of tannin, acid and 13.8% alcohol. Very good value and suitable for more than the usual summer foods. Excellent with game and a favorite of mine to close a meal with cheeses.

Petite Sirah is not considered a soft and accessible wine and yet Wente Bros. has been making this style since at least the 1969 vintage, a few bottles of which are still holding well in my cellar. The present 1981 Petite Sirah ($3.75) from their Livermore valley estates is fragrant in the nose with a round and sweetly spicy mouth feel. You possibly have two prejudices to overcome here. The first is that Petite Sirahs are always monsters and the second is that Wente Bros. makes only white wines. For my taste this is the best wine they make and my pocketbook says this is a tremendous value. Get it by the case.

If you prefer a sturdier Petite Sirah, I call your attention to the 1981 Ridge York Creek ($8.50) with 15% Zinfandel blended in for fruitiness. A young wine still in its dense purple phase, it is certainly not to be sipped by itself. Perhaps in the 1990s. For now, its intense and peppery varietal character will be enhanced, and somewhat tamed, by decanting before serving. There is oak incense beneath the big and brawny fruit and the tannins can be offset by a robust food matchup. One of Ridge's best.

California Claret is the name given to a 1981 Ridge blend of 62% Zinfandel and 38% Petite Sirah ($6.50). New regulations do not allow it to be called Zinfandel. So Ridge took a page from California's pre-Prohibition past when wines of this type were either called Zinfandel Claret or California Claret. Served blind, you likely would guess a Cabernet. Airing will bring out the cherry nose found in some Zins.

Claret crops up on another label: the 1983 Jefferson Cellars Claret ($4.95). But wait. The same wine may be bought as Cranbrook Cellars Zinfandel Premier ($4.95). Wait again. Both are alternate labels of Monticello Cellars, makers of medal-winning Chardonnays. Deliberately vinified for immediate consumption, the Zinfandel grapes were early-harvested from hillside vineyards of the Mead Ranch on Atlas Peak above the Napa valley. 6% Cabernet and semillon were blended in. The wines are very light and fruity, lacking in tannin and therefore quite fresh. Serve slightly chilled at al fresco affairs. I have devilish thoughts of serving both wines in sequence and asking which is preferred. If my guests have a definite preference for one, should I reveal the truth? □



Enjoy the Los Angeles Philharmonic from the best seat in your house.

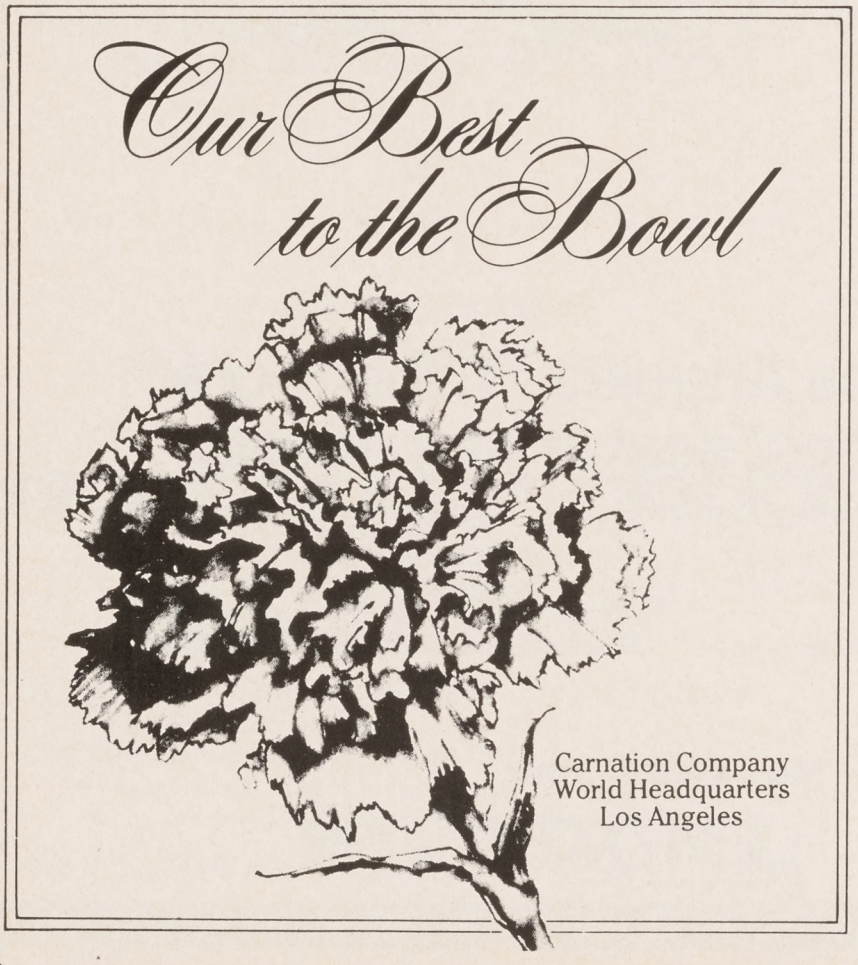
Hear the entire Los Angeles Philharmonic concert season, taped live for weekly stereo broadcast on your radio. Carlo Maria Giulini, Music Director.

Produced by KUSC-FM/Los Angeles and distributed nationally by American Public Radio. *Made possible by a grant from ARCO Petroleum Products Company—a division of Atlantic Richfield Company.* ARCO

Mondays at 9 pm

91.5KUSCFM/KCPB 91.1FM





(continued from p. 54)

Book of Beauty (Simon & Schuster, $16.95). The very pregnant Ms. Klinger talks about how to keep that glow during those nine months. Among her tips: Stay away from beauty machines or scrubbers to prevent scarring and bruising during this sensitive time. Also, forget hair dye, because the scalp is overly absorbent. If you must color, try streaking without touching the scalp.

• Estee Lauder is unveiling her personal collection of luxurious skincare products called the "Re-Nutrive Dry Skin Enrichment Program"—and not a moment too soon for those devoted sun worshippers whose epidermis is so dry you can almost hear it cracking. The collection contains four products especially for those women with dry, delicate skin, including Extra Rich Liquid Re-Nutriv; Extra Rich Firming Mask that promises to polish, soothe and smooth without robbing the skin of its precious oils; Gentle Skin Toner, a mild, non-alcoholic herbal rinse with a gel-like texture to clear away the last traces of cleanser; and Extra Rich Re-Nutriv for hands and arms, a special complex of sunscreens that guards against formation of age spots as well. Now don your bikini and head for the surf.

• There's no end to what can be accomplished when the California Mart teams up with the Rainbow Guild for the charity organization's annual luncheon and fashion show to benefit the Amie Karen Cancer Fund for Children. This year's event, held in the Ballroom of the Beverly Wilshire Hotel, featured fall fashions from around the world, modeled by *General Hospital's* Shelly Taylor Morgan, *A.M. Los Angeles's* Harold Green, *Entertainment Tonight's* Mary Hart, plus Sasha Stallone, Sonny Bono and Jayne Meadows.

On view were colorful, appliquéd suedes and leathers by Nooshin; a red chintz jumpsuit paired with a flowing grey jacket from Patti Cappalli; Bonnie Strauss' black velvet dress with V back drape worn with white anklets (the season's newest craze), and Mercedes & Adrienne's elegant white tapered slacks topped with a white silk blouse accentuated with sequined shoulders and tie.

However, the over-30 group, while appreciative of most of the designs, saved its unbridled enthusiasm for the parade of lush furs from Somper—white fox opera cape, full-length lynx coat and sporty mink jackets, of which there were plenty.

When last seen, many of the nattily attired matrons were headed for Rodeo Drive to hunt down some of the very same fashions. □

Listen to
The Pavarotti Magic

Pavarotti...Mancini...
MAMMA



The magic voice of Luciano Pavarotti...the enchanting arrangements of Henry Mancini...in an all new recording of 16 popular Italian songs including the beautiful ones on tonight's program. *Mamma, Lolita, Addio Sogni di Gloria, Non ti scordar di me, Rondine al nido*...thrill to the joy and excitement of this very special recording. Listen to Mamma!

LP, Cassette and Compact Disc

On Sale Now for $6.99 per LP or Cassette

LONDON DIGITAL

The entire Wherehouse stock of Pavarotti's London recordings on sale.

THE WHEREHOUSE
sights • sounds • software

$8.99 $11.98 list per LP or Cassette

$7.99 $10.98 list per LP or Cassette

$6.99 $9.98 list per LP or Cassette

Offer expires 30 August 1984

★CANOGA PARK	Topanga Plaza	★HOLLYWOOD	5542 Sunset (at Western)	NORTHRIDGE	Northridge Fash. Ctr.	★SANTA MONICA	3015 Wilshire Blvd.	★TORRANCE	17542 Hawthorne Blvd.
CERRITOS	Los Cerritos Ctr.	★LAKEWOOD	5255 Lakewood Blvd.	PASADENA	Plaza Pasadena	★SHERMAN OAKS	14449 Ventura Blvd.	★VAN NUYS	15323 Sherman Way
CITY OF INDUSTRY	Puente Hills Mall	★LONG BEACH	5286 E. Second St.	PASADENA	3635 E. Foothill Blvd.	★THOUSAND OAKS	The Oaks Mall	★VENICE	1500 Lincoln Blvd.
★ENCINO	17965 Ventura Blvd.	★MANHATTAN BCH	2001 Sepulveda Blvd.	★SAN PEDRO	28088 So. Western Ave.	★TORRANCE	3832 Sepulveda Blvd.	WEST L.A.	1095 Broxton Ave.
★GLENDALE	Glendale Galleria	★MARINA DEL REY	Villa Marina Ctr.	SANTA MONICA	Santa Monica Place	TORRANCE	Del Amo Fashion Sq.	★WHITTIER	15325 Whittier Blvd.

© 1984 London / PolyGram Records, Inc.

HOLLYWOOD BOWL SUMMER FESTIVAL 84

Tickets for Bowl Events

Hollywood Bowl tickets are readily available at many locations throughout Southern California, including May Company, Sportmart and Music Plus stores.

Before tonight's concert, or *during intermission*, you can buy seats for any of this season's performances at the Bowl Box Office. The Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m. and Sundays from 12 noon to 6 p.m. The Box Office will be open through intermission on all concert nights.

The Box Office will be happy to honor your VISA or MasterCard. And, for your convenience, credit card phone orders may be made by calling Ticketmaster (213) 480-3232; in Orange County (714) 740-2000. (Please note that there is a Ticketmaster service charge for telephone credit card orders.)

Philharmonic on the Air

The Los Angeles Philharmonic Association is grateful to the following Los Angeles radio stations for air-time available to promote the year-round activities of the Los Angeles Philharmonic, both at Hollywood Bowl and at the Dorothy Chandler Pavilion of the Music Center.

KFAC AM (1330) and FM (92.3) presents "The Los Angeles Philharmonic Hour" every Saturday from 8 to 9 a.m. with host Tom Dixon and celebrity interviews; and "Carl Princi Previews the Philharmonic" may be heard every Thursday at 7:00 p.m.

Beginning July 2, KUSC FM (91.5) will air reprise broadcasts of the Philharmonic's 1983/84 season at 9:00 p.m. on Mondays.

Los Angeles Philharmonic events are previewed and reviewed regularly on radio station KXLU (88.9 FM) Monday and Wednesday evenings at 7:50 and Friday evenings at 8:50

KCSN (88.5 FM) will air Philharmonic highlights during its regular classical programming on Mondays from 6:00 p.m. to 12 midnight. On Friday evenings, interviews with Los Angeles Philharmonic Institute musicians and reviews of the Philharmonic's concerts at the Hollywood Bowl will be interspersed throughout the same six-hour period.

FAA Pilot Request

The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area during Summer Festival 84's evening concerts from 6 p.m. to 12 midnight, July 1 through September 22. The Bowl area will be defined visually with two white searchlights crossed in the sky above the stage.

The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin advising pilots to avoid flights over the Hollywood Bowl area during the concert periods.

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call (213) 850-2060.

HOLLYWOOD BOWL DINING EXPERIENCES

DINNER CHOICES

THE HOLLYWOOD BOWL PATIO RESTAURANT

Enhance your concert experience with a great dinner. The Hollywood Bowl Patio Restaurant is a fine place for delicious food and convenience. Located between Highland Avenue and the box office, the Hollywood Bowl Restaurant is open for your dining pleasure from:

5:00 Sunday
5:30 Wednesday, Friday, Saturday
6:00 Tuesday, Thursday

Arrive early and relax with a bottle of fine wine or a cold mug of beer. Our salad bar is always a joy because you create your own from our wide selection of fresh fruits, vegetables and dressings. Then our chef will prepare your choice of the following superb entrees:

Steak and Shrimp
Roast Prime Rib of Beef
Boneless Breast of Chicken with Mushroom Sauce
Grilled Steaks
Broiled Halibut
Barbecue Beef Ribs
Baked Cornish Game Hen
Salmon Quiche
Salad Bar

Top it off with a tempting slice of cake and a hot cup of coffee!

PICNIC BASKETS

You may prefer to have everything needed for a picnic dinner delivered to your box, or prepared for convenient pick-up close to our secluded picnic areas. Please call at least by 4:00 p.m. the day BEFORE you wish to have your picnic basket. Order from 10:00 a.m. to 4:00 p.m. Monday through Saturday.

The following entrees are hot and include a baked potato, vegetables, and rolls with butter.

1. Half Lobster Tail and Boneless Breast of Chicken with Fresh Mushroom and Champagne Sauce	**$15.95**
2. Sea Bass with Shrimp Sauce	**11.95**
3. Salmon Quiche	**11.95**
4. Barbecue Beef Ribs	**10.95**
5. Baked Cornish Game Hen	**10.95**

The following entrees are cold and include assorted cheeses, fresh summer fruit, and rolls with butter.

6. Jumbo Shrimp with Zesty Cocktail Sauce	**$15.95**
7. Peppered Steak	**11.95**
8. Poached Salmon	**13.95**
9. Seafood Salad in Avocado Halves	**11.95**
10. Curried Chicken in a Papaya Cup	**10.95**
11. Weekly Special	**Please ask**

DESSERTS Cheesecake, Carrot Cake, and Chocolate Mousse Cake are available for $1.95 per slice.

WINE Chablis, Rose, and Burgundy wines are available for $5.00 per bottle with your basket. Other select wines are available when you place your phone order. Just ask!

HOLLYWOOD BOWL DELI

For your convenience, and without advance reservations, light suppers may be purchased from the Hollywood Bowl Deli, located between the Hollywood Bowl Restaurant and the box office, next to the Park and Ride bus stop. So even if you arrive just before the performance, you may take a delicious dinner to your seat or to a picnic area. All light suppers include disposable picnic supplies and your choice of:

Hot Barbecue Chicken, fruit & salad	**$4.00**
Deli Roast Beef Sandwich, fruit & salad	**4.00**
Deli Turkey Sandwich, fruit & salad	**4.00**
Deli Ham Sandwich, fruit & salad	**4.00**
Fruit & Cheese Plate with Crackers	**4.00**

DINING INFORMATION

TELEPHONE
(213) **851-3588**

BOX TABLE RESERVATIONS

TELEPHONE
(213) **850-2066**

GROUP SALES

For details about special group discounts, please call Dorothy Romanik.

TELEPHONE
(213) **850-2050**

VERY SPECIAL TRANSPORTATION

ENJOY AN EASY RIDE...USE THE BOWL'S VST (VERY SPECIAL TRANSPORTATION) SERVICES...AND SAVE TIME AND MONEY.
RTD'S Express Service to the Bowl is a convenient alternative to driving—providing non-stop bus service from 15 Park & Ride locations throughout the Los Angeles area. Over 30% of last year's audiences enjoyed this very special service. Or, if you prefer, you can take advantage of the Bowl's three convenient shuttle lots. Enjoy an easy ride this Olympic summer... use the Bowl's VST!

VST PARK & RIDE

Park your car free of charge in a supervised parking lot near your home and board a comfortable, air-conditioned RTD Express Bus to the Bowl for just $1.50 each way ($2.00 from Fullerton-Anaheim). The bus brings you directly to the Bowl's main ticket entrance. Following each performance, those same buses will speed you on your way homeward—no parking headaches, no traffic jams. VST Park & Ride service operates for all Bowl performances **(except July 23, when there will be shuttle service only),** beginning July 1. Let **Park & Ride** make you an even happier Bowl patron this Olympic summer!

Buy Your Park & Ride Tickets in Advance and Save Even More Time! Passengers with pre-purchased **Park & Ride** tickets will be given preference when boarding buses, provided they arrive no later than five minutes prior to their selected departure time. Each lot is marked with a blue and white Hollywood Bowl-RTD Park & Ride sign. **Park & Ride** tickets can be ordered in advance at the Hollywood Bowl Box Office, and by mail and by phone. For further information, please call **(213) 856-5400.**

Bus Departures (Please note special departure times).

1 **SHERMAN OAKS (Line 651)** Sunkist Building parking lot, southwest corner of Riverside Dr. and Hazeltine Ave. (14130 Riverside Dr.). Bus stop is in parking lot. Departures at **6:30** and **7:30 p.m.** (20 min. ride)
2 **WESTWOOD (Line 652)** Federal Building parking lot at 11000 Wilshire Blvd. Entrance to parking area is off Veteran Ave. Bus stop is in parking lot. Departures at **6:05, 6:10, 6:15, 6:20, 6:30, 6:40, 6:50, 7:00, 7:15,** and **7:30 p.m.** (25 min. ride)
3 **NORTHRIDGE (Line 653)** Rockwell International at De Soto and Nordhoff. Entrance to the Rockwell Lot is on the south side of Nordhoff. Departures at **6:05, 6:15, 6:30, 6:45, 7:00,** and **7:30 p.m.** (30 min. ride)
4 **WESTCHESTER (Line 654)** Security Pacific Bank parking lot, located behind the bank at 8740 South Sepulveda Blvd. Entrance to parking area is off La Tijera Blvd. Bus stop on La Tijera Blvd. Departures at **6:30** and **7:00 p.m.** (40 min. ride)
5 **PASADENA (Line 655)** Bank of America parking lot, southwest corner of Green St. and Lake Ave. (85 South Lake Ave.). Entrance to parking area is off Green St. Bus stop on Green St. Departures at **6:10, 6:20, 6:30, 6:45, 7:00,** and **7:30 p.m.** (30 min. ride)
6 **EL MONTE (Line 656)** R.T.D. Bus Terminal, just off the San Bernardino Freeway, Santa Anita Ave. and Ramona Blvd. Departure at **7:00 p.m.** (30 min. ride)
7 **TORRANCE (Line 657)** Torrance Recreation Center, northeast corner of Torrance Blvd. and Madrona Ave. (3341 West Torrance Blvd., between Hawthorne and Crenshaw Blvds.). Bus stop at entrance to Recreation Center, 1000 feet north of Torrance Blvd. and Madrona Ave. intersection. Departures at **6:15, 6:20, 6:30, 6:45,** and **7:00 p.m.** (45 min. ride)
8 **SANTA MONICA (Line 658)** Security Pacific Bank parking lot, northwest corner of 4th St. and Arizona Ave. (1250 4th St.). Bus stop on 4th St. Departures at **6:30** and **7:00 p.m.** (35 min. ride)
9 **ROLLING HILLS ESTATES (Line 659)** Bank of America parking lot, 27525 Indian Peak Rd. (east of Hawthorne Blvd.). Bus stop on Indian Peak Rd. Departures at **6:30** and **7:00 p.m.** (50 min. ride)
10 **LONG BEACH (Line 660)** Bank of America parking lot, northeast corner of Long Beach Blvd. and Pacific Coast Highway (1840 Long Beach Blvd.). Bus stop on Long Beach Blvd. Departures at **6:15, 6:30,** and **7:00 p.m.** (50 min. ride)
11 **DOWNEY (Line 661)** Los Angeles County Administrative Center, 9150 East Imperial Highway (west of Bellflower Blvd.). Bus stop on Imperial Highway. Departure at **7:00 p.m.** (45 min. ride)
12 **WEST HOLLYWOOD (Line 662)** Pacific Design Center parking lot, northeast corner of San Vicente Blvd. and Melrose Ave. (8687 Melrose Ave.). Entrance to parking area off San Vicente Blvd. Departures at **6:30** and **7:30 p.m.** (20 min. ride)
13 **ARCADIA (Line 663)** Santa Anita Fashion Park parking lot, off Baldwin Ave. and Huntington Dr. Bus stop on Baldwin Ave., 2000 feet north of Baldwin Ave. and Huntington Dr. intersection. Departures at **6:30** and **7:00 p.m.** (40 min. ride)
14 **NEW! FULLERTON-ANAHEIM (Line 664)** Fullerton Park & Ride parking lot, located on the southwest corner of Orangethorpe Ave. and Magnolia Ave. Bus stop is located in the parking lot at the bus terminal. Orange County Transit District (OCTD) and Southern California Rapid Transit District (SCRTD) provide local service into the parking lot. Departure at **7:00 p.m.** (40 min. ride) Please note: Bus fare is $2.00 per person each way.
15 **SOUTH LONG BEACH (Line 667)** General Telephone Corporation parking lot, 3131 Katella Ave. (west of Los Alamitos Blvd.). Bus stop is in parking lot. Departures at **6:30** and **7:00 p.m.** (45 min. ride)

All ride times are approximate.

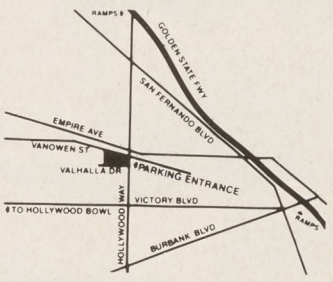
Please Note Special Departure Times:
Olympic Week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19: Buses depart **one-half** hour earlier than times indicated.
No Park & Ride July 23. (Shuttle Service only)
Institute Series concerts July 1, 15, August 5; July Fourth concert; Luciano Pavarotti/Pension Fund concert August 26: Buses depart **one** hour earlier than times indicated.

VST SHUTTLE SERVICE

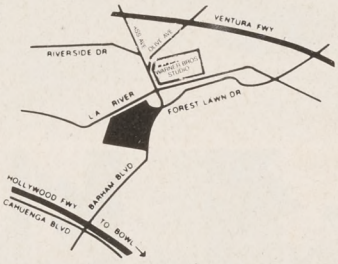
Park your car free of charge in one of the three convenient shuttle lots and purchase a round-trip bus ticket for only $1.00 per person. For additional information, please call **(213) 856-5400.**
Please note special departure times below.



1) 10801 Ventura Blvd., Line 668 (near Lankershim): from the Hollywood Freeway North, exit at Lankershim Blvd.; from Hollywood Freeway South, exit at Lankershim Blvd. to Ventura Blvd., right turn to parking lot. Departures every ten minutes, beginning at 6:00 p.m.



2) Lockheed Company Lot #19, Line 669, corner of Hollywood Way and Valhalla Dr. (on Hollywood Way, two blocks north of Victory Blvd.). Departures every 20 minutes beginning at 6:00 p.m.



3) Barham Parking Lot, Line 670, located at Barham Blvd. and Forest Lawn Drive (3700 Barham Blvd.). Departures every 15 minutes beginning at 6:00 p.m.

Please Note Special Departure Times:
Bus departures begin at 5:00 p.m. for the following: July 4th concert; Institute Series concerts July 1, 15, August 5; Olympic Jazz Marathon concert July 23; Luciano Pavarotti/Pension Fund concert August 26.

Bus departures begin at 5:30 p.m. for the following: Olympic week concerts July 24, 25, 27 and Jazz at the Bowl concerts July 11, August 15, September 5, 12, 19.

Regular RTD Lines serving the Hollywood Bowl: No. 150 (from San Fernando Valley), No. 420 Local (from San Fernando Valley or Los Angeles), No. 212 Local (from Inglewood, La Brea, and Burbank) and No. 600 Local (from Hollywood—Saturday only). At the conclusion of each performance, there will be a No. 420 (Los Angeles) on the Bus Island in Lane 2 for 20 minutes. This bus makes all local stops through Hollywood to Los Angeles.


MULBERRY ELEMENTARY
5TH GRADE CLASS


SCHOOL DISTRICT











23,000 Kids Do the Soft Shoe at Music Center Holiday Festival

Reprinted with permission from L.A. Life, Daily News, May 16, 1984.

by MARY KASDAN *Daily News Reporter*





What most surprised 10-year-old Christa Knighton of Glendale on her first visit to the Music Center in downtown Los Angeles Monday was that it was so well kept. Aaron McPeak expected the Dorothy Chandler Pavilion to look just like the Ambassador Auditorium in Pasadena, the only other concert hall that he and his classmates have visited.

"From the outside it looked smaller, but inside it was humongous," Tony Kugler marveled of the 3,200-seat Pavilion. "I didn't realize there would be three balconies," added Eric Parker.

These were among the thoughts on fifth-grade minds following a trip to the Music Center for the 14th annual children's Holiday Festival sponsored by the Amazing Blue Ribbon.

The 70 students from the Richardson D. White School in Glendale were among 23,500 fifth graders from all over the county who are being treated to lecture-demonstrations on American musical theater at the Chandler Pavilion through this week. Children from public, private and parochial schools are participating.

White School children had plenty of non-architectural questions and insights, as well, after the show, which featured members of the Musical Theater Workshop of the Los Angeles Civic Light Opera.

For some, it was their first exposure to live musical theater.

How did that lady sing in such high tones? How did those dancers remember all those steps, leap through the air, fake those falls? These and other queries faced teacher Johanne Laneafame after her class, one of several, returned to the sylvan grounds of their community school in Glendale.

Laneafame and White School principal Glenn Franklin also confessed to learning a thing or two, for the workshop included backstage glimpses into what goes into the production of American musical theater.

The house lights and orchestra pit were lowered before the children's eyes while the stage lights came up. An abbreviated dance audition was shown. For many children, their favorite part was seeing the different stage lights (including a giant 10,000-watt bulb) and the effects that varying lights create.

The professionals showed how singing, dancing and acting—as well as expressing emotions and creating characters—make up the recipe for musical theater.

They used excerpts from various musicals, from Cole Porter's "Kiss Me Kate" to Andrew Lloyd Webber's "Cats," to illustrate these points. Numbers included a humorous, action-packed song and dance about the urge to fight ("Next to lovin', I like fightin' most") and a selection from the musical "Grease."

The action on stage even captured the attention of the children who had been looking forward most to the bus ride from Glendale to downtown Los Angeles.

That morning, Veronica Wall had shrugged when asked whether she was excited about the upcoming program. But afterward she beamed happily and said, "I'm glad we got good seats."

The school children had been asked to dress up to prompt appropriate manners. Several girls wore their Easter outfits, a few even wore white net gloves. Michele Siner, 11, was in pastels from head to toe—from the purple flower in her blond hair to her flowered, textured tights and trendy pink plastic shoes.

Following the professional performance, the children themselves (more than 2,000 at each performance) poured outside to the Music Center Plaza, where they did a musical number from the show that they had also perfected in their classrooms. They sang and danced to the tune "On Your Toes."

The schools earlier had received a tape of the tune and the dance choreography from Barbara Haig and Wayne Scott Moore of the Music Center Education Division, which administers the festival. Each school also received a packet on the background and history of musical theater and a glossary of terms.

The Holiday Festival is financed by the executive board of the Amazing Blue Ribbon, a major Music Center support group. Board members donated $55,000 for this year's effort, said executive president Nancy Livingston.

The program was designed by Livingston, Haig and Paul Gleason, director of the Musical Theater Workshop.

The workshop was held in the Music Center Plaza until last year, when Livingston dared to move it inside the Chandler Pavilion.

She explains: "It seemed to me, as an actress, that if the children were going to come to see theater, they ought to come inside."

The Saturday preceding the Holiday Festival, some 7000 disabled children, their friends and families turned out for the fifth annual Very Special Arts Festival in which the youngsters performed and showed off their artistic accomplishments. Some of them are seen here too.

NEWS from the Music Center



A



B



C



D

Nine distinguished artists were saluted at *Club 100 of the Music Center*'s annual celebration luncheon at the Bel Air Hotel. (A)Eunice Forester, president, is seen with honoree Sergio Franchi; (B)Honorees Saul Bass, artist/designer, and Jack Lemmon flank Elaine Bass; (C)Babe Eagle honored Luis Valdez, director of El Teatro de Campesino. His guest was Eileen Fuentes; (D)Set designer Douglas Schmidt was saluted by Theanna Panagioti



1



2

(1)Walter Beran, chairman of the Music Center Unified Fund, and his wife Speedy, feted members of the Campaign '84 Major Gifts Committee in the final days of Campaign '84. (2) Marrgo Rosato and Tom Wachtell, president of the Music Center Opera Association.

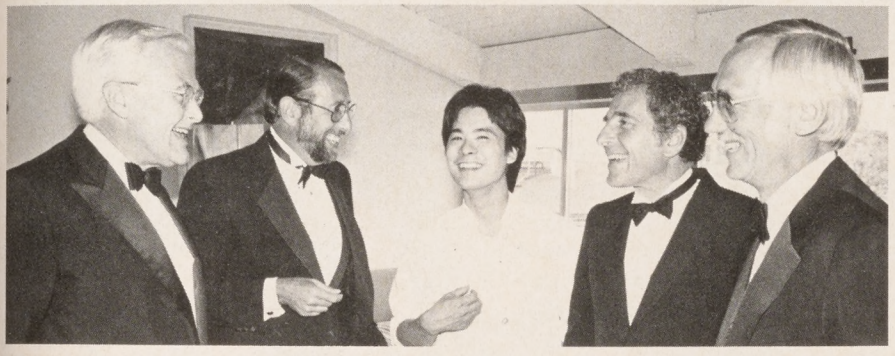


Center Theatre Group Volunteers celebrated the conclusion of a successful year of supporting Ahmanson Theatre and Mark Taper Forum activities and of raising more than $80,000 for the Music Center Unified Fund. Charles Champlin, critic at large for the Los Angeles Times, was their luncheon guest speaker. He is seen here with Judy Beckmen, incoming president, and outgoing CTG-Volunteer President Diane Perkins.



1

Fraternity of Friends President Marc Marcussen came up with two very special, very social events for members of the group (which raised $375,000 for the Music Center Unified Fund this year). One was an early preview screening of the new "Carmen" starring Placido Domingo, followed by a champagne and caviar reception at Nipper's. The other was a stag dinner at 385 North restaurant. (1)Marc and his wife Barbara chat with Nipper's owner Arthur von Wiesenberg.



L-R: W. M. Marcussen, Donald Salk, Chef Roy Yamaguchi, Stan Kandel, Thomas Martin, general partners in "385 North", where the dinner was held. In addition, five new members were elected to the Board. They are Lawrence Turman, Bruce Ramer, N. David O'Malley, Jack Flanigan and Owen Harper.



1



2



3

Fifteen new Gold Circle Founders (donors of $50,000 or more to the Music Center Unified Fund) and 41 Founders ($25,000 or more) were honored by the Board of Governors of the Performing Arts Council in The Founders room of the Dorothy Chandler Pavilion. (1)New Gold Circle Founders Lee and Lawrence Ramer and (2)Robert and Jean Bachelis; and (3)new Founders Mary and Shep Weiner and Diane and Leon Morton.

NEWS from the Music Center

YOUR GIFT IS REMEMBERED

The Performing Arts Council of the Music Center wishes to thank the following new major contributors for their gifts to Campaign '84 of the Music Center.

DISTINGUISHED PATRONS OF THE ARTS

Nissan Motor Corporation in USA
Southern California Gas Company

GOLD CIRCLE FOUNDERS

Dr. & Mrs. Robert L. Bachelis
Mrs. Daniel E. Cohn
Korn/Ferry International
Adele and Conrad Platt
Santa Fe International Corporation

FOUNDERS

Mr. & Mrs. William H. Elliott
Dr. & Mrs. Jerome Fein
Michael R. & Bonnie Forman
Mr. & Mrs. Happy Franklin
Mr. & Mrs. Joseph Haddad
Jones, Day, Reavis & Pogue
Mr. & Mrs. Irving J. Karp
Mr. & Mrs. Henry T. Segerstrom
Mr. & Mrs. Jack B. Shine
Mr. & Mrs. Hayward Tamkin
Mr. & Mrs. David Wilstein

SPONSORS

Mr. & Mrs. Steven Antebi
Mr. & Mrs. Richard M. Barkley
Mr. & Mrs. Robert Dickerman
Ethyl Corporation
Mr. & Mrs. Paul G. Flynn
Mr. & Mrs. Morton Futterman
Mr. Milton M. Gordon
Mr. & Mrs. John Harrigan
Mr. & Mrs. J. Michael Hennigan
Mr. Sheldon L. Kadish
Mr. & Mrs. W. John Kennedy
Mr. & Mrs. Thomas E. Larkin, Jr.
Mobil Oil Corporation
Mr. & Mrs. Dale D. Myers
Nissho Iwai American Corp.
Ms. Robin Roy
Mr. & Mrs. Sherwood Schwartz
Mr. & Mrs. Harold Shrier
Stockmar Corporation
Mr. & Mrs. Steven Chapman Thomas

MRS. HOWARD B. KECK ELECTED TO PAC BOARD OF GOVERNORS

Mrs. Howard B. Keck of Beverly Hills has been newly elected to the Board of Governors of the Performing Arts Council (PAC) of the Music Center of Los Angeles, it was announced by PAC Board Chairman Harry Wetzel.

Mrs. Keck, an artist in her own right whose works have been exhibited in Los Angeles, Houston and New York, also serves on the Board of Trustees of the Los Angeles County Museum of Art.



Tonight, let it be Löwenbräu.



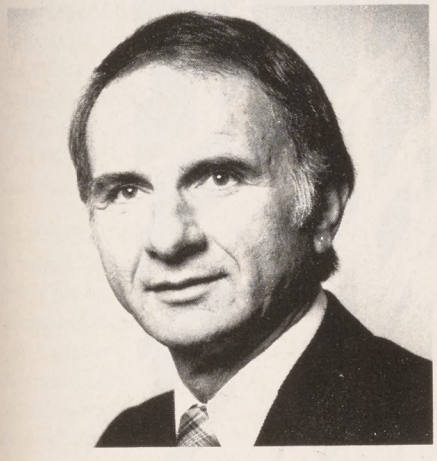
Beer Brewed in U.S.A. by The Miller Brewing Co., Mil., WI

LOS ANGELES COUNTY ASSISTS THE PERFORMING ARTS 1983-84

The Los Angeles Philharmonic Association is one of the many resident performing arts organizations receiving grants approved by the Los Angeles County Board of Supervisors upon the recommendation of the Music and Performing Arts Commission for the 1983-84 concert season.

A major grant was awarded the Orchestra in partial support of its community outreach services which most directly affect disadvantaged groups. Among these special services are countywide Tour Concerts in community centers and on college campuses, free In-School Concerts, Symphonies for Youth, Inner City Youth Concerts in impacted minority areas, Open House at the Bowl, and the Reduced Price Ticket Program for senior citizens and students.

The primary goals of the County performing arts support program are to make live performances more widely available to the people, to strengthen the creating organizations and to allow as many individuals as possible the experience of performing, thereby preserving the cultural integrity of the County by sustaining a quality of life for present and future generations which is more then mere survival. Further information regarding Commission policy and grant guidelines may be obtained from the Los Angeles County Music and Performing Arts Commission, 135 North Grand Ave., Los Angeles 90012. Telephone 213-974-1343.



A MESSAGE FROM SUPERVISOR EDELMAN

On behalf of the County of Los Angeles, welcome to the magnificent Hollywood Bowl. This cultural and historic landmark is an important part of the County's park system within the Third Supervisorial District.

For decades, County residents and visitors from around the world have made evenings at the Hollywood Bowl a summer tradition. Hollywood Bowl's Summer Festival is made possible by the successful partnership between the County and the Los Angeles Philharmonic.

The continuing favorable response of audiences reinforces the commitment of all of us who have worked to make the Hollywood Bowl a unique cultural treasure.

EDMUND D. EDELMAN
Supervisor
Third District

COUNTY OF LOS ANGELES

BOARD OF SUPERVISORS

Deane Dana, *Chairman*
Supervisor, Fourth District

Peter F. Schabarum
Supervisor, First District

Kenneth Hahn
Supervisor, Second District

Edmund D. Edelman
Supervisor, Third District

Michael D. Antonovich
Supervisor, Fifth District

Harry L. Hufford
Chief Administrative Officer

MUSIC AND PERFORMING ARTS COMMISSION

Judith Galperson
President

Alice Schuman
Vice President

Jessie Mae Beavers
Secretary

Jack Shine
Member, Executive Committee

G. Stanton Selby
Member, Executive Committee

Jane Boeckman
Eunice Forester
Betty Haagen
Bailey Kanin
*Helen Kennedy
Lei Kawada
Marjorie S. Lyte
Dr. Jordan M. Phillips
Sheldon H. Sloan
Rosalind Wyman

J. Foster
Executive Director

Hazel Powers
Assistant

Elena Ciubal
Secretary

**Past President*
1969-71 & 1981-83



faire la cuisine



Gourmet Grocery / Food to go
Restaurant / Bakery
The Market at Colorado Place
2425 Colorado Ave. Santa Monica, CA.
(213) 828-3443



4100 Cahuenga Blvd., No. Hollywood
adjacent to Universal Studios
LUNCHEON — DINNER — COCKTAILS — PRIVATE PARTIES

Foreclosure Necessary?

CALL

Fidelity
Trustee Service
A Professional Trust Deed Service Corporation

MILTON S. KATZ, J.D., Director

1100 Pacific Coast Highway
Hermosa Beach, CA 90254
(213) 772-1174

Trust Deed Investments Available

Daily Radio Coverage of the



Olympic Arts Festival

XTS™

© 1983 L. A. Olympic Committee
Olympic Arts Festival Los Angeles 1984

June 1 - August 12, 1984

Listen to world-class performances "live" and on tape, as well as daily features about the largest arts festival ever held in the history of America!

DON'T MISS OUT...SET YOUR RADIO DIAL TODAY TO

91.5KUSCFM

KCPB91.1FM

Made possible by a grant from **TIMES MIRROR**
Official Sponsor of the 1984 Olympic Arts Festival.

THE CULTURAL AFFAIRS DEPARTMENT OF THE CITY OF LOS ANGELES

CITY OF LOS ANGELES
Tom Bradley, Mayor
Ira Reiner, City Attorney
James K. Hahn, Controller

CITY COUNCIL
Pat Russell, President
Ernani Bernardi
Hal Bernson
Marvin Braude
David Cunningham
Robert C. Farrell
John Ferraro
Howard Finn
Joan Milke Flores
Gilbert W. Lindsay
Joy Picus
Arthur K. Snyder
Peggy Stevenson
Joel Wachs
Zev Yaroslavsky

CULTURAL AFFAIRS COMMISSION
Louise C. Tate, President
Marl Young, Vice President
Enrique Duran
Jon Lappen
Marion Lederer
Alan Sieroty
Mitsu Sonoda

CULTURAL HERITAGE BOARD
Patricia M. Simpson, President

CULTURAL AFFAIRS DEPARTMENT
Frederick R. Croton, General Manager



The "Eighth Annual Simon Rodia Watts Towers Music and Arts Festival," featuring free jazz performances by noted artists, will take place at the historic Watts Towers July 14 and 15. The City of Los Angeles Cultural Affairs Department and Reynolds Tobacco invite you to a great weekend of music. Call 569-8181 for more information.

Exhibitions
Arts Instruction
Theatre
Music
Photography
Historic Preservation
Street Murals

at

City Hall Bridge Gallery
Frank Lloyd Wright's Hollyhock House
Municipal Art Gallery
Junior Arts Center
McGroarty Cultural Arts Center
Los Feliz Performing Arts Center
Watts Towers
William Grant Still
Community Arts Center

PARTY PLANNERS
WEDDING CONSULTANTS
Stuart Blackburn
(213) 857-8237
Etiquette & Protocol Specialists



Le Petit Four



PICNICS FOR THE BOWL
Cafe • Catering • Take Out
8654 Sunset Blvd., Sunset Plaza
652-2378 855-9478

in Rancho Mirage
LA GRILLADE
Steaks with a French Accent
42-250 Bob Hope Drive 619-568-6800

DINE IN A MOROCCAN PALACE
DAR MAGHREB
IN HOLLYWOOD: 213-876-7651
7651 SUNSET BOULEVARD.
IN RANCHO MIRAGE: 619-568-9486
42-300 BOB HOPE DRIVE,
BELLY DANCING NIGHTLY



Le Marmiton
French Cuisine
For Your Home
Picnic Baskets For The Bowl
Open Tuesday thru Saturday
10 am to 6 pm
1327 Montana Avenue
Santa Monica, Ca. 90403
Tel. 393-7716

François'

Los Angeles' Very French Restaurant

Pre-Theatre Dinner
$19.50
Monday through Saturday
Served in Classic Elegance

Piano Music
While You Dine

ARCO PLAZA
555 S. Flower Street

Minutes from the Music Center
Dinner Parking Validation
Reservations: **(213) 680-2727**

MAYFAIR THEATRE
Santa Monica at 2nd • Free Parking in Rear

Thomas & Galli
Presents

HOLLYWOOD HOULIGANS

AN INCREDIBLE CAST OF AMERICA'S MOST TALENTED YOUNG PERFORMERS AGES 6-16

OPENS JULY 30, 1984

For Tickets & Info Call ... 451-0621

JULY 30, AUGUST 6 & 7 SOLD OUT!!
AUG 4,5,11,12,18,19,25,26 at 2 & 4:00
AUG 8,9,10 at 2:00 only AUG 13,20,27 at 8:00

SENIOR CITIZENS $6.00
ADULT $8.00
CHILD under 12 $6.00

Limited Engagement
...AUGUST ONLY
1984

County of Los Angeles Department of Parks & Recreation

Dear Friends,

This year I am taking the opportunity to personally address you, the Hollywood Bowl audience, to point out the varied and exciting recreation opportunities available to you through the County of Los Angeles Department of Parks and Recreation, and to acquaint you with the other services we provide to County citizens.

Under the direct leadership of the Board of Supervisors and the Park and Recreation Commission, this Department plans, acquires, develops, and operates approximately 72,000 acres of public open space. Facilities include 65 local parks, 22 larger community parks, 9 major regional recreation facilities, and 20 golf courses. In addition, natural resource protection makes up two-thirds of the open space; six nature centers, eight wildlife sanctuaries, Vasquez Rocks, Devil's Punchbowl, and Santa Catalina Island preserve some of the unique geographical and ecological features of Los Angeles County.

In addition to the park system, the Department sees a great increase in park use as we serve the leisure time interests of over 7 million people. Beginning with the spring blooming of wildflowers at the desert wildlife sanctuaries, the Department offers the best in summer recreation. Water-based recreation is available at 40 County swimming pools; three man-made lakes featuring boating, water skiing, fishing, and swimming; and a number of fresh water ponds for urban fishing and water-side picnicking. In addition, "RAGING WATERS", the first all water theme park in southern California, offers family-oriented water recreation with slides, wave pools, and a variety of other aquatic attractions.

The County park system offers 138 tennis courts on 30 park sites County-wide, as well as lawn bowling, soccer, baseball and softball fields and overnight campsites for youth groups. The world's largest and busiest public golf course system provides over 1.7 million rounds of play annually.

I hope that you and your families will take full advantage of the services offered by the Department of Parks and Recreation and that you will return time and time again.

Sincerely yours,

Ralph S. Cryder
Director

COUNTY OF LOS ANGELES
BOARD OF SUPERVISORS

Pete Schabarum
First District

Kenneth Hahn
Second District

Edmund Edelman
Third District

Deane Dana
Fourth District

Mike Antonovich
Fifth District

PARK AND RECREATION
COMMISSION

James Bishop
Arturo Chayra
Gloria Heer
George Ray
Douglas Washington

FISH AND GAME
COMMISSION

J. Bradford Crow
Charles G. Johnston
Richard Knerr
George Kobayashi
David Lippey

電話しなさい，待っていますよ

RUF' DOCH MAL AN. SIE VERMISSEN DICH

TELEFONA, NON DIMENTICARLI

TÉLÉPHONEZ, ILS S'ENNUIENT DE VOUS

CALL, THEY REALLY MISS YOU

RUF' DO L AN. SIE VERMISSEN DICH



ION DIMENTICARLI

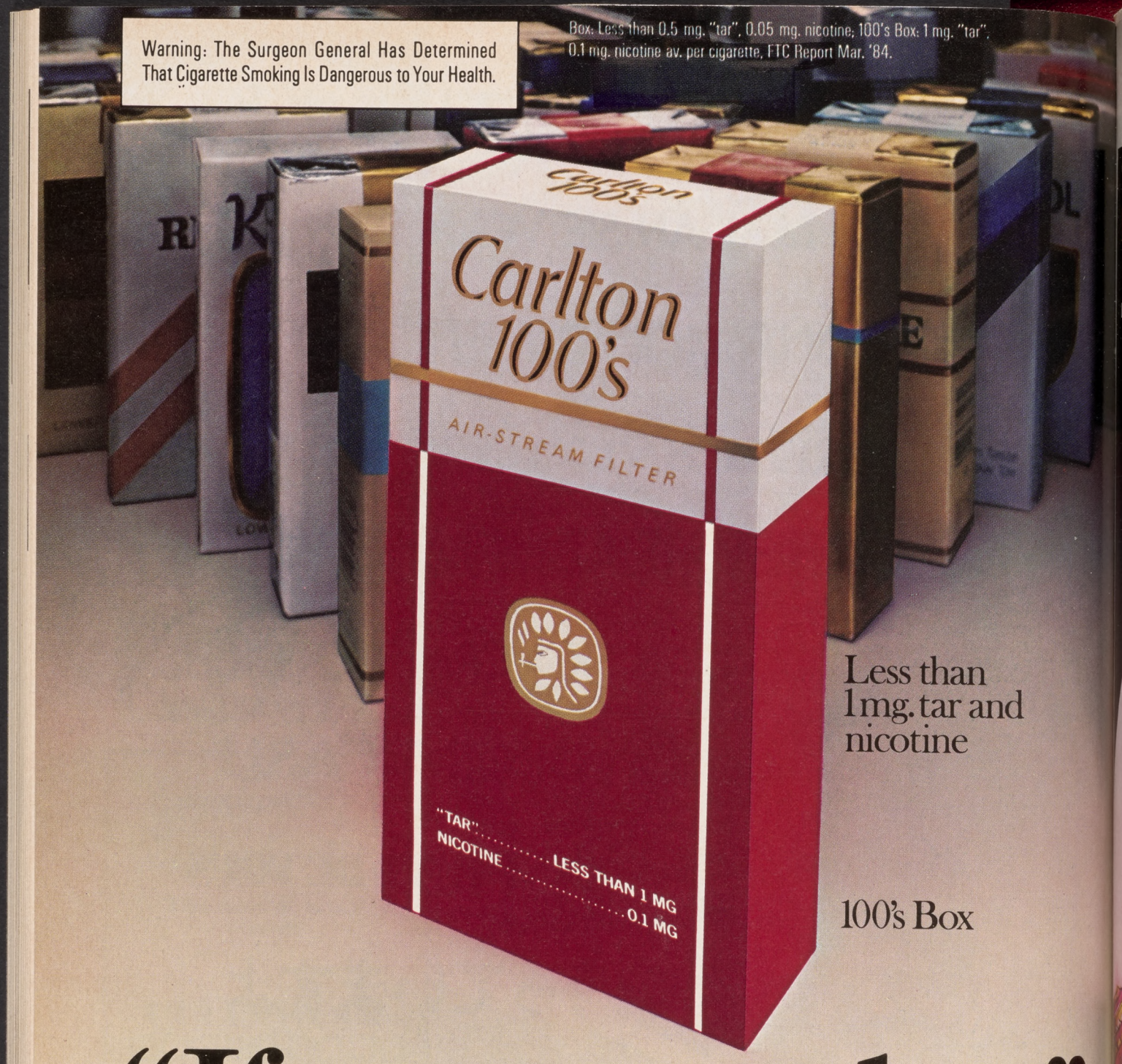
S'ENNUIENT DE VOUS

待っていますよ

No matter how far you may be from home, it's easy to stay close to the people you love. By telephone. It feels so wonderful, and costs so little, to hear the voices of loved ones. And they'll love hearing from you. So give the special people back home something really special. Call.

We Bring The World Closer.

AT&T



"If you smoke..."

...please try Carlton 100's Box.

Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

Carlton is lowest.